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ABSTRACT

This experimental course of study has a twofold purpose. Primarily, it is intended to serve as basis for an elective for the 11th or 12th year student. Openended in organization, it encourages teachers and students to add new dimensions. It provides a comprehensive bibliography and detailed information with which to develop an elective in the area of social studies and as an adjunct to a world literature course. Secondly, it is intended to serve as a resource for teachers of all grades. It provides necessary background information and suggested activities to permit the teacher to enrich classroom activities, as well as providing areas for individual study. Focussing on China, India, and Japan, the course is divided into five themes: 1) Geographic Factors; 2) Family Life; 3) Religion and Society; 4) Art and Society; and 5) Literature. Some of the course objectives are to: 1) develop understanding of the contemporary cultural patterns and value systems of three nations; 2) develop understanding of problems faced by Asian nations in dealing with the intrusion of modern economic, political, and social forces; and, 3) broaden and deepen skills in use and interpretation of data and in evaluation of the sources of this material. (FDI)

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CURRICULUM PROJECT REPORT

Resource Materials in Asian Studies
For the Senior High Schools

ASIAN STUDIES

Experimental Course of Study

11th or 12th YEAR ELECTIVE

SO002521

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These experimental materials were prepared as part of the Curriculum Workshop Program of the Bureau of Curriculum Development in cooperation with specialists of the Bureau of Social Studies.

September 1969

BUREAU OF CURRICULUM DEVELOPMENT
BOARD OF EDUCATION • CITY OF NEW YORK
131 Livingston St., Brooklyn, New York 11201

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ASIAN STUDIES

Experimental Course of Study

11th or 12th YEAR ELECTIVE

INTRODUCTION

The United States has become increasingly aware of the significance of the role of Asia in world affairs. No longer can the major powers of the West make decisions affecting the whole world without considering the attitude of the nations of Asia.

We in the United States have a vast knowledge of all facets of life in the Western World. When it comes to the Eastern World, we have many stereotypes which are far from fact. Thus it behooves us, as citizens of the United States but also as members of a world community, to learn about our neighbors in Asia.

The students in school today will play a larger role in our country's affairs in the very near future. What should they know about Asia? Once upon a time some knowledge of geography, size, population, and major exports and imports was considered sufficient. Today we realize that we need to know a great deal more. We need to know those factors which help determine how peoples and countries of Asia will react in specific situations. Therefore, we have to know not only their political history, but also their religion, art, literature--their culture and traditions.

This experimental course of study has a twofold purpose. Primarily, it is intended to serve as a basis for an elective course of study for the 11th or 12th year student. Openended in organization, it permits and encourages teachers and students to add new dimensions to it. It does not pretend to be a definitive answer to a study of Asia, but it provides a comprehensive bibliography and detailed information with which to develop an elective in the area of social studies and as an adjunct to a world literature course.

Secondarily, it is intended to serve as a resource for teachers of all grades. It provides necessary background information and suggested activities to permit the teacher to enrich his classroom activities, as well as providing areas for individual study.

ACKNOWLEDGMENTS

This experimental course of study was developed as part of the Curriculum Workshop Program of the Bureau of Curriculum Development in cooperation with the Bureau of Social Studies. It was prepared under the direction of Seelig Lester, Deputy Superintendent, Office of Instructional Services; David A. Abramson, Acting Director, Bureau of Curriculum Development; and Leonard Ingraham, Acting Director, Bureau of Social Studies.

The manuscript was developed and written by Carl Fryberg, Chairman of Social Studies, Lefferts Junior High School. Harold Zlotnik, High School Curriculum Coordinator, Bureau of Curriculum Development, and Edwin Selzer, Acting Assistant Director, Bureau of Social Studies, provided editorial assistance.

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COURSE OF STUDY - ELECTIVE

TITLE: ASIAN STUDIES

SUMMARY OF COURSE:

The elective course should be very different from the courses in social studies that are required by the high school. An advanced course should not only provide the student with the opportunity to do individual research and evaluation of selected problems, but it should provide an opportunity for exploration in greater depth than ever before. The student in the elective course usually has a superior background and greater intellectual maturity than he had as a ninth or tenth-year student. Although he has studied Asian nations in his ninth year, the elective course should provide him with opportunities for exploring specific problems in depth through individual reading, guest speakers, field trips, class discussions and specialized lectures, films, recordings, etc.

A broad survey course of Asian studies should be avoided since a course of this type attempts to examine all aspects of a given topic, but usually succeeds in merely touching briefly on everything while giving little insight into major areas of study. We hope that the teacher of this course will select some of the areas in this syllabus for study. We do not recommend any attempt to follow the entire course of study since it contains more material than could be studied properly in five months. The teacher should select those areas of study that interest the students and seem most relevant to their lives.

The first theme should be studied by all classes since it is an attempt to provide the factual background needed for further Asian studies. By placing this theme first, we do not imply support for a theory of geographic determinism. What is intended is to provide an opportunity for the students to witness diversity of cultural institutions where the geographical and climatic conditions are similar. It is hoped that more will be done to explore man's use of his environment.

It should also be noted that only three societies were chosen for study - India, China and Japan. This does not mean to imply that other Asian societies offered little to the development of Asia today. However, any attempt to include these other nations within the confines of a five months course would dilute the materials to such an extent that the values inherent in an advanced course would be lost in a labyrinth of materials. It would be possible to include some brief insights into the problems of other Asian nations in some of the themes. For example, religion in India could be made to include Muslim-Hindu conflicts and provide some aspects of the Indian-Pakistani dispute. It would also be

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A brief examination will reveal that the organization of this course of study is quite different from the conventional historical or geographic organization. This course of study is an attempt to create comparisons and contrasts in the development of three societies and the problems that these societies have to face today. In order to train the student in the evaluation of material, it was felt that by organizing the materials in this topical pattern the student would be able to evaluate the problems without the intrusion of extraneous material, and to witness the diverging solutions being attempted by the major nations of Asia today. We hope by providing this outline along with reference materials, that some worthwhile ideas could be provided for the greater understanding of the development of social institutions in Asia and their responses to the events of our time.

It should be further noted that the questions included in the sections of the syllabus labelled "concepts"are not intended for student use. These questions are merely an attempt to direct thinking to a number of important issues. Furthermore, no time sequence has been included since the teacher of the elective course should have the freedom to dwell on a significant theme as long as he feels it to be necessary.

OBJECTIVES

1. To develop understanding of the contemporary patterns of culture and value systems of some of the nations of Asia.
2. To develop understanding of the problems faced by Asian nations in dealing with the intrusion of modern economic, political and social forces.
3. To develop insight into the historical origins of the complex cultures and value systems of these Asian nations.
4. To develop greater understanding of the rule of international cooperation in attempting to solve the many complex problems facing Asia today.
5. To increase awareness of the major contributions of Asian cultures to the development of many aspects of contemporary society throughout the world.
6. To provide greater understanding of the multitude of ideological solutions that have been proposed or adopted to solve the problems of Asia, and the compatibility of these solutions with the traditional organization of Asian society.
7. To develop greater understanding of the historical development of governments in these societies and to create an awareness that governments that provide freedom accept diversity within that society, while governments that utilize political and economic coercion are frequently destructive of individualism and creativity.
8. To create awareness of the importance of educational systems as a means of change or stability of cultural institutions in Asia as well as elsewhere in the world.
9. To provide opportunities for individual research and discovery in exploring possible solutions to some of the problems facing Asia today.
10. To broaden and deepen skills in the use and interpretation of data and in the evaluation of the sources of this material.

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CONTENT

OVERVIEW

I. Geographic Factors: How does geography affect the lives of men? How do men use their environment?

   A. Physical Influences

      1. Japan
      2. China
      3. India

B. Food Production: How do physical influences affect agriculture?

1. Japan
2. China
3. India

C. Homes and Clothing: Is there any relation between physical influences and the types of homes and clothing developed by men?

1. Japan
2. China
3. India

II. Family Life: How are the family relationships different from and similar to each other? How do they compare with American families?

A. Role of family unit and clan

B. Role of father

C. Role of mother

D. Role of sons and daughters

E. Role of patriarchal and matriarchal parents

F. Patterns of marriage and divorce

1. Japan
2. China
3. India

III. Religion and Society: How do the religions serve the needs of the state and the people? How do the religions modify the actions of the state and the people? How do the religions differ from one another?

A. Basic Philosophy

1. Shinto
2. Buddhism (varieties to be determined by teacher)
3. Confucianism
4. Taoism (optional)
5. Hinduism
6. Islam

B. Characteristics

1. Shinto - emperor worship, nationalism
2. Buddhism - commercial activity, new art forms
3. Confucianism - ancestor worship, family respect, nationalism

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3. Confucianism - ancestor worship, family respect, nationalism
4. Taoism - intellectualism, separatism
5. Hinduism - caste system, fatalistic concepts
6. Islam - theocratic government

C. Religion and Adjustment of Society to Modern Conditions?

1. Shinto - introduction of democracy in modern Japan
2. Buddhism - modern rejection of spiritual life and renunciation of wealth
3. Confucianism - importance of state in replacing family, new forms of social and economic organization
4. Taoism - rejection of intellectual speculation

5. Hinduism - attacks on caste system, new economic needs of industry

6. Islam - introduction of secularism and democracy with greater education of people

IV. Art and Society: What types of art forms does the society prefer? How is art used in the lives of people?

A. Japan - bonsai plants, painting and woodcuts, pottery, theater (Kabuki and No and puppet), dance (odori), music, flower-arrangements (ikebana), etc. (teacher choice)

B. China - pottery, painting (on silk and paper), furniture, jewelry, clothing, bronze vessels, opera, theatre, poetry, etc.

C. India - dance, music, paintings (paper, silk and fresco) bronze idols, clothing, jewelry, piedra dura, etc.

V. Literature: How does the literature of a group represent the nature of the society?

A. Japan

1. Novels
2. Poetry
3. Plays
4. Philosophical writings

B. China

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C. India

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VI. Economic Problems Today

A. Industrialization: Causes of delay and results on traditional life

B. Overpopulation: Nature of the problem, policies attempted

C. Foreign trade and aid

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A. Industrialization: Causes of delay and results on traditional life

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C. Foreign trade and aid

D. Increasing the standard of living: Centralized economic planning vs individual planning

E. Breakdown of traditional society:

1. Japan
2. China
3. India

VII. Political Problems Today

A. Stability of current governments: Internal threats, causes for unrest

B. Operations of governments: methods of achieving goals

C. The Cold War

VIII. The Role of Education Today

IX. The Development of Language

X. The Effects of Imperialism on These Societies

XI. The Historical Development of Society: A comparative study of all three societies at the same time in history.

Theme I Geographic Factors: How do topography and climate affect the lives of men? How do men use their environment?

A. Physical Influences

1. Japan

a. Japan consists of four major islands and nearly 3,000 smaller islands. In area, Japan has 142,000 square miles, about the same size as the state of California or Paraguay, but larger than Italy or Great Britain.

b. There are approximately 1,500 miles from the northeastern to the southwestern part of Japan. This puts Japan in approximately the same latitudes as Toronto, Canada to Jacksonville, Florida. Most of the islands are in the temperate zone. The northern islands' climate is fairly similar to that of southern Canada or New England. The southern islands approximate the climate of Georgia or northern Florida.

c. About 85% of Japan is mountainous. More than 250 mountains on the islands are 6,500 feet or higher. There are also many rivers, but they are generally short and follow steep courses. There are also many large and small lakes throughout the islands.

d. The topography of Japan has been greatly influenced by the instability of the earth's surface. There are frequent earthquakes there. At least 58 volcanoes are currently active in Japan, and, of course, there are numerous hot springs throughout the islands.

e. The Japanese coastline is long and irregular. As a result, there are many good natural harbors. The Pacific Ocean, the Sea of Japan and the Inland Sea are quite deep off the coastline of Japan (ranging from 400 feet to almost 30,000 feet).

f. Japan is affected by two ocean currents. The Kuroshio is a warm current that begins north of the Philippines and flows past Taiwan and the Ryuku Islands where it divides into two streams. One warm stream flows along the eastern side of Shikoku and Honshu Islands and then eastward toward the Aleutian Islands. The other warm stream flows west of Kyushu and the Sea of Japan. A cold current also comes down from the north and flows down along the eastern side of Hokkaido and Honshu until it meets the warm current from the south.

g. The climate of Japan has four regular seasons. The influences of the ocean currents and continental air masses create great variations in temperature and humidity. Therefore, Northern Japan has severely cold winters with very heavy snowfalls. During the summer, this region is quite warm with a great deal of rainfall. Central and southern Japan also experience large amounts of rainfall, but the winter climate is much less severe and there is a moderate amount of snowfall in central Japan. From the middle of June, until the first week of July, the islands experience heavy rains that frequently total 15 inches a day or more. In the early fall, typhoons arising in the south Pacific move up in a northwesterly direction and frequently pass over some of the Japanese islands.

h. The Japanese islands are relatively isolated from their neighbors on the mainland of Asia. The sea voyage to the closest part of Korea is some 110 miles. The distance to ports in China is some 500 miles.

i. The population of Japan in the census of 1965 was over 98 million persons.

Concepts and Understandings

1. Man is affected by the physical influences of his region. (G)*

   a. How might the Japanese be affected by the extensive mountain regions?

      What problems would the mountains pose for an agricultural economy?

      What problems would the mountains pose for the organization of a centralized government?

      What problems would the mountains create for transportation and communication within the islands themselves?

      How might the mountains affect cultural unity or pluralism?

   b. In what ways might the Japanese economy be affected by the presence of many lakes and rivers?

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   b. In what ways might the Japanese economy be affected by the presence of many lakes and rivers?

      How might these bodies of water affect transportation and communication?

      How would these bodies of water affect agriculture?

      What value would these bodies of water have for an industrial economy?

   c. What effects does the climate of the Japanese islands have on the lives of its inhabitants?

      How does the climate affect the agricultural production?

      How does the climate affect the natural flora of the islands (timber, etc.)?

      How might the climate affect the necessities of living in comfort on these islands?

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* Concept on which understandings in question form are based

d. In what ways does the fact that Japan is composed of a number of islands affect the development of the nation?

   How does the presence of good harbors affect local and overseas transportation and communication?

   What effects can you anticipate that the islands would have on food production?

2. Geographic factors can help to create homogeneity or heterogeneity among the people of a nation. (A-S, G)

   a. What influence might the topography of Japan have on the development of localism or pluralistic traditions?

      Would the presence of a nation spread out over a number of islands encourage heterogeneity in tradition and language?

      Would it be likely to find different patterns of growth and change in Japan due to the presence of the islands?

      What effects might these islands have on the establishment of a centralized government?

      What patterns of transportation and communication would be needed to overcome the problems of a multi-island nation?

      Would those islands closer to the mainland of Asia be more influenced by Korean and Chinese tranditions than other islands further away?

      How might these islands' location affect modern industrialization and marketing techniques?

   b. Would the distance separating Japan from the mainland of Asia have an effect of creating an isolation from the mainstream of Asian tradition?

      Does the lack of proximity to a major culture (China) reduce the influence of this culture?

      Did Japan have the opportunity to develop its own unique culture because of its isolation?

      Was the development of Japanese tradition similar to or different from the development of other cultures separated from the mainstream of a major continental culture (e.g. Great Britain, Ireland)?

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3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

   a. What adaptations would you advocate as necessary for the Japanese in order to fully utilize your geographic conditions?

      How would you try to solve the lack of arable land?

      What would be needed for greater contact between the islands?

      What forms of governmental organization would be desirable?

      How would you utilize the pattern of rainfall on the islands?

Ideas To Discuss:

1. The small size of Japan makes her incapable of becoming a major industrial and military power.

2. The mountains of Japan have pushed her out to become a seagoing nation.

3. "....the greater isolation of the Japanese from the home of their civilization (China) and from all other peoples meant that in Japan the borrowed culture had more chance to develop along new and often unique lines, and to grow into distinctive patterns of civilization." (E. Reischauer, Japan, Past and Present)

4. The Japanese were a nation of imitators taking their earlier models from the Chinese and their most recent patterns of culture, government and industrialization from the West.

5. "The Japanese are the only people of the Far East with whom Chinese culture has become naturalized so completely as to have given rise to an original art." (Maspero, as quoted in J.R. Hillier, Japanese Drawings)

6. "Isolation has also made of the Japanese a highly self-conscious people, unaccustomed to dealing with foreigners individually or as a nation. The Japanese are always strongly conscious that they are Japanese and that all other peoples are foreigners. Isolation has made them painfully aware of their differences from other peoples and has filled them with an entirely irrational sense of superiority, which they are anxious to prove to themselves and to others. Isolation has made it difficult for them to understand the attitudes and actions of other peoples. In short, the factor of geographic isolation during the past two thousand years helps explain the national traits which led Japan to political isolation and to crushing defeat in the Second World War." (Reischauer)

7. The early Japanese, impressed by such natural forces as raging seas and frightening storms, and awed by the majesty of mountains and the vast sweep of forests, thought of these expressions of nature as something superior and above them. Kami implies respect and reverence, and it came to be applied to anything that was mysterious, awesome and strange. The Japanese gradually endowed all nature's manifestations with the divine presence referred to as kami. (P.T. Welty, The Asians)

8. The physical conditions of the islands of Japan that make it so difficult to feed and clothe its large population were directly responsible for Japanese aggression against her neighbors in the past.

9. The rugged conditions of the islands of Japan make the people aggressive and therefore emphasize military action. The Japanese are aggressive because of the physical hardships they have to endure rather than because of a cultural tradition of male aggressiveness.

3. "....the greater isolation of the Japanese from the home of their civilization (China) and from all other peoples meant that in Japan the borrowed culture had more chance to develop along new and often unique lines, and to grow into distinctive patterns of civilization." (E. Reischauer, Japan, Past and Present)

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7. The early Japanese, impressed by such natural forces as raging seas and frightening storms, and awed by the majesty of mountains and the vast sweep of forests, thought of these expressions of nature as something superior and above them. Kami implies respect and reverence, and it came to be applied to anything that was mysterious, awesome and strange. The Japanese gradually endowed all nature's manifestations with the divine presence referred to as kami. (P.T. Welty, The Asians)

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9. The rugged conditions of the islands of Japan make the people aggressive and therefore emphasize military action. The Japanese are aggressive because of the physical hardships they have to endure rather than because of a cultural tradition of male aggressiveness.

10. Japanese isolation from the mainland of Asia has made the Japanese one of the most uniquely homogenous people in the world today. (Paraphrased from lecture by Donald Keene)

11. "Through the centuries the Japanese people were free to develop an independent nation, and to borrow ideas and institutions from neighboring peoples....Japan for its part borrowed a civilization - and from a country which, unlike Rome, made no attempt to impose it by force.... When the West arrived in the 19th century and would not be put out, the Japanese were uniquely prepared to make the necessary adjustments. They had had much experience with digesting alien civilizations. Throughout their history they had taken techniques from abroad and shaped them to the native spirit, and it was not hard for them to adopt new techniques and customs from the

West as they had once assimilated new ways from China." (E. Seidensticker, *Japan*)

12. "Despite such phenomena (climate and terrain), the Japanese are astonishingly unafraid of nature, and they often show a loving awareness of delicate seasonal changes. The forces that have made Japan a land of natural violence have also made it a land of natural loveliness." (Seidensticker)

13. "They are a most industrious people. Only constant toil has made it possible for the Japanese farmer to produce yields per unit of land that are the highest in the world." (Seidensticker)

2. China

a. China had for centuries been a large nation. Despite varying dynasties and shifting capitals, China has been one of the world's largest nations. Today China has more land than the United States. Only the U.S.S.R. and Canada are larger in land area.

b. Chinese civilization has always flourished around the river valleys. The Huang Ho (Yellow River) and the Yangtze River have provided what has been and still are the centers of Chinese civilization. The Yellow River obtained its name from the large amounts of sediment it carried. This sediment has built up natural dikes on the sides of the riverbed, but has also deposited large amounts of sediment in the riverbed that create sandbars that impede navigation. As soon as a large amount of sediment was deposited, the Huang Ho River would overflow from its bed and cause flooding of nearby plains. The frequent shifting of the course of this river has caused and still causes great problems and hardships for the Chinese people.

Like the Huang Ho, the Yangtze River also begins in Tibet. It passes through Szechwan Province and provides this region that is surrounded by mountains with a passageway to the Eastern Coastal Regions. With the addition of a number of tributaries, the Yangtze becomes so deep that Wuhan (some six hundred miles inland) can be used as a port for foreign commerce. Both the Huang Ho and the Yangtze have built up huge alluvial plains in the eastern parts of China.

c. China, despite its large land area, has only a small area that can be used for agriculture. Only about 15% of the land can be used for this purpose including some marginal lands in the North. Approximately one-third of the land is desert or fairly arid. Rainfall in the Northeast is frequently undependable.

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d. Somewhat less than 50% of China's terrain is mountainous or very hilly. In the Southwest, there are the Himalaya Mountains. In Sinkiang, in the west, there are the Tien Shan Mountains that are more than 1,000 miles in length. In the Northwest, there are the Altai, Tannu Tuva and the Khangi Mountains, among others. High hills lead up to the Mongolian Highlands in the region north of the China Plain. As one travels northwest into Shansi and Kansu Provinces, the lands get higher and higher until you reach the Nan Shan Mountains.

e. South of the Yangtze River, there are series of mountains that run parallel to the seacoast. The coast is deeply indented and contains many islands and estuaries. Streams crisscross this region and have formed many small valleys isolated from its neighbors. Many of the hills are covered with timber and bamboo. Except for a few major cities like Canton that are located on river deltas, much of southeastern China is also very mountainous.

f. While most of China is in the temperate zone, three southern provinces have tropical climates. The differences between the regions north of the Yangtze River and the region south of the river are considerable. The interior regions of the north lack rainfall and tend to be arid. During the summer, the air heats up more quickly than that near the seacoast so that moisture-laden air masses move in and bring rain (a type of summer monsoon). This provides sections of the northern interior regions with 20-30 inches of rainfall each year. However, the rainfall diminishes as you travel westward into the highland regions. The winters in this region are cold due to winds coming down from Siberia. In the South, the growing season is two to three months longer than that of the North. While the North has periodic droughts, the South has abundant rainfall. At Hong Kong, the rainfall is about 80 inches per year. However, the rainfall of both regions occurs in such torrents during one brief period (up to 15-30 inches in 24 hours) that they do excessive damage by flooding. During the winter, cold air flows down from the northern inland regions. Southern China gets cold as a result of this so that Peking, which is at the same latitude and elevation as Washington, D.C., has temperatures 10 to 20 degrees less. Canton, at the same latitude as Havana, Cuba with only a slightly higher elevation, gets some ice and occasional snow during the winter.

g. The population of China is estimated at more than 750,000,000 persons. The largest part of the population lives along the eastern part of the nation near the seacoast and along the plains and river valleys.

Concepts and Understandings

1. Man is affected by the physical influences of his region. (G)

   a. How have the Chinese been effected by the presence of the great river systems?

      How would these rivers affect food production?

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Concepts and Understandings

1. Man is affected by the physical influences of his region. (G)

   a. How have the Chinese been affected by the presence of the great river systems?

      How would these rivers affect food production?

      How would these rivers affect transportation in light of the fact that they are west to east in their direction of flow?

      How would these rivers affect the planning of industrial locations and the marketing of produce?

      How would these rivers affect settlement patterns and the location of cities?

      Can you anticipate any problems that these rivers would create for the Chinese people?

      Compare the role played by the Huang Ho in the life of the Chinese people to the role played by the Nile for the Egyptians? The Mississippi for Americans? The Ganges for the Indians?

b. How have the mountains and highlands of China affected her growth?

Can you explain the effects of the large mountain regions on agricultural production and patterns of production?

What problems do they create for the communication and transportation systems.

How might these mountains create problems in the organization of government?

Would mountain regions help to create autonomous units separated from the central government?

c. What effects would the variations of climate play in the formation of patterns of life?

How might variations in climate create regional differences in agricultural production? Clothing? Construction and style of housing?

What problems can you anticipate that climate would create for various regions of China?

2. Geographic factors can help to create homogeneity or heterogeneity among the people. (A-S, G)

a. Were regions of China really isolated from the mainstream of Chinese culture?

Would physical conditions cause the creation of pluralistic cultures?

What types of cultural diversity would you expect to find as a result of topographical and climatic conditions?

What problems can you anticipate that a central government would have to face in imposing uniformity or conformity to its dictates?

b. Was China really isolated from her neighbors?

Was China isolated from cultural influences from her adjoining neighbors?

Would you expect to find variations in regions bordering neighboring cultures such as India, Burma, Southeast Asia and Korea from the heartland of China?

Is Chinese xenophobia and ethnocentrism created by physical conditions of mountain barriers?

If penetration of China occurred from the North by a neighboring nation, what success do you think this invader would have in changing and controlling China?

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If penetration of China occurred from the North by a neighboring nation, what success do you think this invader would have in changing and controlling China?

Did the physical isolation of China play any role in preventing the spreading of Chinese culture to other neighboring nations?

What effects can you anticipate the physical conditions of China had on the emigration of Chinese people to other lands?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

   a. What adaptations might have been necessary for the Chinese to use their lands to their full advantage?

      How might they try to solve the problems of drought in the north?

      How might they try to solve the problems of flooding of great rivers?

      How might they use their highlands and mountain regions for agriculture and industry?

      How might the government try to cope with the vast distances and the inaccessibility of many provinces?

      What patterns of trade and emigration emerged as a result of physical conditions?

      How would you attempt to utilize modern techniques in order to solve China's topographical and climatic problems?

Ideas to Discuss:

1. "An isolation so prolonged, making possible so long an incubation sealed off from all contacts, inevitably endowed Chinese culture with a powerful originality." (R. Grousset, Chinese Art and Culture)

2. "Over the Silk Road flowed goods and cultural influences between two great empires - Han China and the Roman Empire, then at its height. Merchants who followed this route brought precious Chinese silks to the Asian provinces of the Roman Empire. In return for the silks, the Chinese received glass, horses, precious stones, ivory, and woolen and linen cloth. Along with the goods that were exchanged by means of the Silk Road, ideas and influences traveled back and forth between East and West." (H. Kublin, China)

3. "Close relations existed between China and India during the Tang Dynasty. It was from India that China learned how to make sugar from sugar-cane and it was from China that India got its great supply of silks and porcelain ware. (Tung Chi-ming, A Short History of China)

4. "To establish relations and carry on trade with foreign countries the Emperor Cheng Tsu in 1405 sent Cheng Ho to navigate the "Western Ocean" as the waters of the Malay Archipelago and the Indian Ocean were known at that time.... They visited Indo-China, the Malay Peninsula, Malay Archipelago, India, Persia, Arabia and other places. The farthest place they reached was the eastern coast of Africa.... After Cheng Ho's seven visits to the "Western Ocean" trade and relation between China and the Malay Archipelago

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5. Buddhism was brought to China through numerous foreign missionaries. From the names that have come to us we know that some were from Cambodia, some from Ceylon, and some from India, including South India, and that others perhaps the larger proportion, were from what are now Northwest India and Afghanistan....and from regions in Central Asia.... In literature and language, Buddhism not only introduced many new terms, but, in their study of Chinese, Buddhist missionaries, coming with the perspective of foreigners, originated a phonetic analysis - by means of what are called initials and finals -

which entered into later Chinese philology and literature." (K.S. Latourette, The Chinese, Their History and Culture)

6. "In art especially, Buddhism brought fresh contributions. It was in Northwest India, particularly in Gandhara, that statues of the Buddha were first made. Here Greek influence was still strong, so the earliest Buddhist iconography was distinctly Hellenic in form. It was through Gandhara that the easiest - although not the shortest - of the trade routes passed by which communication was had between what is now Sinkiang and India. Hence Graeco-Buddhist art spread into Central Asia and eastward into the Tarim Basin and on to China." (Latourette)

7. "It is related that around the middle of the nineteenth century a learned Chinese was asked if he did not think it would be educational to travel in lands outside of China. His reply was that one who knows the Chinese classics has nothing left to learn. This exemplifies the self-satisfaction and lack of curiousity about the outside world that many of us think of as typical of China." (H.G. Creel, Chinese Thought)

8. "For thousands of years this pride, and isolation from the other principal centers of early civilization, caused the Chinese to assume that they were, without question, the most capable of men. This was not seriously challenged until almost the middle of the nineteenth century, when China was defeated in war and there began the process whereby her sovereignty was nibbled to pieces by a series of treaties." (Creel)

9. "There can be no presumptuous western question of "failure" in Chinese civilization - only recognition of a Chinese taste for a style of culture not the style of the modern West, nor of modern China. This pre-western Chinese style had other ingredients besides a tepid concern for science. A whole pattern of cultural preferences hung together, all appropriate to one another and to a specific social order, which was to fall into jeopardy soon" (J. Levenson, Modern China and Its Confucian Past)

10. "....China proper is fitted by nature to be the home of a great, fairly unified culture. It possesses extensive, fertile valleys. It displays a marked diversity and a rich supply of plants, many of them useful for food, clothing, and shelter. Its fauna show variety and a large degree of serviceability to man. Its mineral resources suffice for all the more pressing needs of civilization before the recent development of industrialism. Except for the Northwest, Szechwan, and the Southwest, the internal barriers of hills do not seriously discourage the spread of peoples and extensive inter-communication. Along the south coast the hills offer something of an obstacle, enough to account for the differences in language between that region and the North, but not enough to prevent political and cultural unity with the rest of the country.... China

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11. "Isolation probably contributed toward the formation of a number of the familiar characteristics of the Chinese. To it may partly be ascribed their intense national pride. All other civilizations with which the Chinese had close contacts were derived from themselves and, they thought, were inferior to theirs. They were the source of the culture of most of their neighbors, but although they repeatedly profited by contributions from abroad, with the exception of Buddhism they thought of themselves as having received but little. Their experience with peoples on their borders and especially with other invaders helps to account for the fact that when Western nations forced their way into the country the Chinese long regarded them as simply a new group of barbarians, and while willing to learn

a few details from them, for many years did not dream that the entire structure of Chinese culture would need to be recast. Lack of intimate relations with other great civilized states, too, helped to breed in the Chinese a reluctance to regard themselves as one of a family of nations or to treat with Occidental powers on the basis of equality." (Latourette)

12. "We may add, turning to the Chinese continent itself, the variants that provincial differences could not fail to contribute to Chinese culture. By far the most important of these was the broad contrast between northern China and southern China, the former still in symbiosis with the Great North of the Tartars and the world of the steppes, the second already in harmony with the world of sub-tropical Indo-China. It may in fact be said that a good part of Chinese history can be understood only in the light of this contrast: the China of the loess plateaux or the alluvial Great Plain as against the China of the Sinian folds; the kingdom of "Prince Millet" as against the kingdom of rice. But more than this: even within this general division, secondary subdivisions appear that would have sufficed, in Europe, to give rise to as many separate nations. Each Chinese province was a virtual beginning ....of an autonomous State - autonomous because sufficiently individualized in physical geography and in human geography; a regional particularism that, in each period of great crumbling, caused most of the great provinces to recover their temporary independence." (Grousset, Chinese Art and Culture)

13. "The emphasis of Chinese civilization has been almost the opposite. There has been little attempt to conquer nature; instead, the Chinese have sought to live in harmony with it. And for at least three thousand years the great concern in China has been with human relations. The result has certainly been what looks, from our point of view, like a lack of material progress. On the other hand, many Westerners who have lived among the Chinese have been impressed by their superior ability to be happy, even in the face of poverty and privation." (Creel)

14. Early Chinese civilization was primarily agricultural and originated from the great fertility of the loess type of soil and available rainfall. As the Chinese expanded, they moved into other areas also useful for agriculture and continued to develop an intensive agricultural system. Despite later teeming populations, they seldom attempted to penetrate the northwestern regions adjacent to their country except for building the Great Wall and occasional military forays. The reason for this is that the region could not support an agricultural economy and the Chinese could not comprehend a change to a mixed economy or a pastoral economy. Only with industrialization, has the framework of Chinese attitudes changed and this region opened up to migration of Chinese peoples. (Paraphrased from O. Lattimore, Inner Asian Frontiers of China)

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3. India

a. India contains some 1,581,410 square miles; less than half of the area of the U.S.

b. The Northern part of India is separated from her neighbors by ranges of tall mountains: the Himalayas, the Karakoran and the Hindu Kush. The major rivers of India rise in these mountains. While these mountains are high, there are numerous passageways to the regions of the North.

c. South of these mountain ranges, there lies an extensive alluvial plain that occupies the land across India and Pakistan (over 1,000 miles in length). The width of this plan ranges from 90 to 300 miles. It is this region that was most frequently associated with the early and later important civilizations of India.

d. The Ganges River flows through this plain and provides water for an area of more than 1,500 miles. The Brahmaputra River forms in the eastern part of the Himalayas and waters the eastern region of India and Pakistan before it mingles with the Ganges River. The Indus River, also rising in the Himalayas, provides water for the area that is now West Pakistan. The riverbed of the Ganges frequently becomes so swollen in monsoon season that it causes serious flooding.

e. South of this plain, there is an extensive plateau. In the highlands of the Deccan Plateau, there are some rivers, but they are fairly short. The plateau occupies the central part of India and is shaped like an inverted triangle. This region is fairly arid since it is hardly effected by monsoon rains. Elevations vary so that parts of the plateau or regions adjacent to it (e.g. Nilgri Hills) often have cool, temperate climates.

f. On either side of the Deccan Plateau, there is a range of mountains called the Ghats. These mountains separate the plateau from the lowlying coastal lands. In doing so, the Ghats help to prevent the escape of monsoon rains from the coastal regions. Most of the monsoon rains fall in the coastal regions or in the foothills of the Ghats away from the Deccan Plateau. As a result of this phenomenon, the coastal regions (some fifty to two hundred miles wide) are frequently lush tropical regions.

g. The Indo-Gangetic Plain is a flat land mass that made communication and transportation easy in the past as well as today. In the south of India, however, there are many pockets formed by river valleys and mountains that were not easily reached from the outside. The Eastern and the Western Ghats and the rivers and hills of the Deccan Plateau made communication between [illegible] these regions difficult. There are also many highland and hill regions in the Northeast and the Northwest that form separate geographical units.

h. The climate of India has many variations. Temperatures on the Indo-Gangetic Plain during the summer months (April-early June) are exceptionally high (about 120 degrees) and there is little rainfall. At the same time, however, a number of highland regions like the miles. The Brahmaputra River forms in the eastern part of the Himalayas and waters the eastern region of India and Pakistan before it mingles with the Ganges River. The Indus River, also rising in the Himalayas, provides water for the area that is now West Pakistan. The riverbed of the Ganges frequently becomes so swollen in monsoon season that it causes serious flooding.

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i. When the summer monsoon begins, at about the end of June, these regions begin to receive heavy rains (with the exception of the plateau). The monsoon, coming from the southwest leaves rain on the southwest coast of India and across the Northern Plain. Another monsoon travels from this same direction on to the eastern side of India and brings heavy rainfall there. The Ghats, and the Himalayas block the monsoon from moving past them with their moisture.

Therefore, the rain is dropped in vast quantities on the near side of these mountains. In parts of Assam, on the near side of the Himalayas, the rainfall is so heavy that the people make shields and hats out of bamboo to prevent raindrops the size of golfballs from hurting them.

A less important monsoon travels in the winter from the northeast and brings rainfall to the coastal region of the East. However, the monsoons do not follow a specific timetable and often have been delayed or did not provide enough water for the region. When the summer monsoon arrives, it comes with a force that startles strangers who have never experienced it, for intensive drought conditions are changed to severe flooding overnight.

j. Winter temperatures (October to February) in the highland ranges of India are cold and frequently there is a great deal of snow and ice. While the Deccan Plateau's temperature is cold, there is no snow or ice there. The temperature on the plains can fall low enough in the winter to cause great discomfort and illness among the people.

k. The population of India is estimated to be more than 490,000,000 persons.

Concepts and Understandings

1. Man is affected by the physical influences of his region. (G)

   a. How do the mountains and highlands affect the people of India?

      What effects would these features have on agriculture?

      What effects do you think they would have on transportation and communication?

      What problems might they create for the organization and operation of the government?

      What kinds of materials would you use to build a house in these regions?

      What steps would you recommend to overcome these physical barriers?

   b. What effects does the climate of India have on the lives of people?

      How would this climate affect agricultural production?

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      What steps would you recommend to overcome these physical barriers?

   b. What effects does the climate of India have on the lives of people?

      How would this climate affect agricultural production?

      How would the climate influence the clothing worn by people?

      How would the people try to overcome the handicaps of this climate?

      What kinds of materials and styles of design would you think preferable in this climate?

      Can you anticipate any problems that this climate would create for the government?

c. What effects do the great rivers have on the lives of Indians?

How do these rivers affect agricultural production?

What effects do these rivers have on transportation?

What measures do you think the Indians should take in order to make these rivers more serviceable to themselves?

Compare the Ganges River and its functions to the Nile River or the Huang Ho in China.

2. Geographic factors can help to create homogeneity or heterogeneity among the people of a nation. (A-S, G)

a. Did India's geographic conditions make her isolated from foreign influences?

Did the mountain ranges of the North serve to stop the flow of Chinese goods and ideas?

Did the Northern mountain regions block invasions from the desert tribes of the North?

Did India's physical features make her vulnerable to cultural invasion from various regions?

b. Did the physical characteristics of India create diversity or uniformity among the people?

Did the rivers and mountain ranges provide the conditions which helped to develop a pluralistic society?

Can the differences in language, clothing and art be considered as a result of geographic isolation?

What possible effects would these geographical barriers have on the organization and the operation of the government?

Is there a relationship between localism in India and the distinct geographical regions? What influences were at work to create localism?

c. How have climatic conditions affected Indian patterns of life?

Has climate created the conditions for great diversity among the people?

What regional differences would you expect in dress, clothing and home in order to make these rivers more serviceable to themselves?

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   c. How have climatic conditions affected Indian patterns of life?

      Has climate created the conditions for great diversity among the people?

      What regional differences would you expect in dress, clothing and home construction based on what you know about the climates of these regions?

      Would you expect that climatic conditions could create a great diversity of Indian life?

3. As population increases, man must strive to adapt or to use his environment to his own advantage. (A-S, E, G)

   a. What adaptations would the Indians require to utilize their climate to their best advantage?

      How could the Indians solve their problems with excessive rainfall and flooding?

      What steps might be taken to ensure protection against the failure of the monsoon?

What could be done to alleviate the harshness of the climate in many areas of India?

b. What could be done to end the isolation of some of the regions of India?

c. What could be done to more fully utilize the land in an already overcrowded nation?

d. What could be done to create greater uniformity and nationalism in a nation of such complex diversity?

Ideas to Discuss:

1. The geographical structure of India has affected the history and the historical interpretations of India. "The vast northern Indo-Gangetic plain lent itself more easily to the emergence of large unitary kingdoms. The southern half of the sub-continent, the peninsula, was cut up into smaller regions by mountains, plateaux, and river valleys - the changing topography permitting of less political uniformity than the northern plain." (R. Thapar, A History of India)

2. There was no nationalism in India despite the fact that some regions like Malabar had lived together for centuries in an area that was protected by jungles and mountains from the rest of India. Local governments were not based on geographic and cultural unity, but rather, on what opportunistic leaders were able to conquer. Only occasionally did religion provide the rallying point for a type of nationalism. (Paraphrased from P. Spear, A History of India.

3. While geographic barriers created distinctive local groups in terms of language and most customs, it did not create a unified local group because of other factors. (religion, caste, etc.)

4. Why was India with a smaller land area and less distinct geographic separation unable to maintain a central government with control over its regions and some forms of cultural homogeneity as China was able to do for long periods in its history?"

5. India had many contacts with other nations. In addition to the trade with China, South India had extensive contacts with the Chinese through Southeast Asia. In the eleventh century, a Chola king, Rajendra I, had his troops invade and conquer regions in the Straits of Molucca to strengthen his nation's trading position with China.

6. By 1605, India was exporting more than 30,000 tons of merchandise through her rivers and seaports (cotton, indigo, sugar, etc.) and more than 500 tons of goods overland through mountain pass on camels' backs. This accounted for a heavy drain of silver

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B. Food Production: How do physical influences affect agriculture?

Japan

Concepts and Understandings

1. The geographical features and climate of Japan affect food production. (G)

a. How do the physical features of Japan limit food production?

What effects do the mountains have on food production?

What effects do the long irregular coastlines have on food production?

What are the effects of alluvial valleys on the production of food?

Are there any regional differences in food production that are caused by geographic features?

What differences in food production are found in southern and northern Japan as a result of differences in climate?

How does the varying length of the growing season in parts of the islands affect food production?

2. Geographic factors can help to create heterogeneity or homogeneity among the people of a nation. (A-S, G)

a. Are there variations in foods produced and eaten in different geographic regions of Japan? Describe them? Are they significantly different from each other?

Is a wet rice culture typical of all of the Japanese islands?

What does the term "wet rice culture" mean in describing the way people live?

In what forms is the rice used in the Japanese diet?

How is the wheat culture of the North different from that of the rest of the islands?

What role is played by the fishing industry in providing food in various regions?

How do the limitations of land area on the Japanese islands affect the use of meat?

Describe the methods of using vegetables in the Japanese diet?

What regional differences exist in the supply, variety and cost of food?

How is the preparation of food affected by the availability of fuel in different regions of Japan (e.g. wood, coal, straw or waste, etc.).

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      What regional differences exist in the supply, variety and cost of food?

      How is the preparation of food affected by the availability of fuel in different regions of Japan (e.g. wood, coal, straw or waste, etc.)?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

   a. What steps have the Japanese taken to solve the problems of inadequate food production?

      What has been done to increase the yield of land through the use of the following:

         new agricultural methods?
         specialized products?
         terrace farming?
         use of fertilizers?
         more intensive farming?
         agricultural machinery?

What measures were taken by the Japanese in the past to solve their food shortages?

b. What effects has land redistribution following World War II had on food production?

What was the nature of land ownership prior to World War II?

Why was the land redistributed?

How was the redistribution accomplished? What problems had to be solved?

What effects did redistribution have on food production? (Compare tables of food production from 1935 to 1965 to determine this.)

What is the current situation with regard to land ownership in Japan?

c. What effects has industrialization had on Japanese food production?

How has industrialization affected population growth during the last twenty years?

How has industrialization affected internal migration in Japan?

How has industrialization affected the price of land and food?

What effects have the rapid urbanization and the subsequent move to the suburbs had on food production?

How has Japanese international trade affected the ability to feed its people?

How does the typical diet compare with that of other industrialized nations (e.g. the U.S., Great Britain)?

How does the Japanese diet compare with that of other Asian nations (e.g. China, India)?

Are there major differences between the diets of urban and rural Japanese?

China

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China

Concepts and Understandings

1. The geography and climate of China affect food production. (G)

a. The river systems of China have great effects on food production.

How do the Huang Ho and Yangtze affect the areas through which they pass?

What effects do the alluvial river valleys have on food production?

What effects does the delta region have on food production?

How are these rivers used for irrigation?

What effects does the frequent flooding of China's rivers have on agricultural production?

How are the rivers used as a means of transportation? How does this affect the types of goods produced and marketed? (e.g. Szechwan Province)

b. The mountain regions of China limit agricultural production.

How do the mountainous regions limit agricultural production?

What agricultural uses can be made of the more moderate hilly and mountainous regions? Superimpose a map of the major crops of China on a physical map to see the influence mountainous regions have.

Where in China does the presence of mountains hinder the transportation of food? How does this affect the agricultural situation of these regions?

c. The plains regions of China are the important centers of food production (weather permitting).

Why are the plains regions frequently preferable for agricultural production?

What factors limit production of food on the Northern Plains of China?

What crops grow best in this region?

d. The climate of China severely limits food production in some areas and increases it in other areas.

How does the tropical climate of Southern China affect food production?

In what ways does the climate of the regions of the Huang Ho and the Yangtze Rivers affect the production of food?

How does climate severely curtail food production in the Northern Plains?

What are the effects of climate on food production in such places as Tibet, Sinkiang Province, Mongolia and Manchuria?

e. The Chinese coast is irregular and contains many good harbors that are conducive to fishing and transocean trading.

What are the effects of this

marketed? (e.g. Szechwan Province)

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e. The Chinese coast is irregular and contains many good harbors that are conducive to fishing and transocean trading.

What are the effects of this irregular coastline on food production?

What is the role of fishing as a source of food for the Chinese?

How is the Chinese use of nearby seas and oceans different from the use the Japanese make of these oceans? Is there a possible explanation for these differences?

2. Geographic factors can help to create homogeneity or heterogeneity among the people of a nation. (A-S, G)

Are there variations in production of food and diet in different geographic regions of China? Describe these variations you observe?

Where does a wet rice culture exist in China? How is this similar to the wet rice culture of Japan?

In what forms is rice used by the Chinese in their diet?

How is the wheat and millet culture of the North different from a wet rice culture? Describe it.

Describe the use of vegetables in Chinese diets.

What role is played by the fishing industry in providing food in various regions?

How do the geographic features and the climate affect the inclusion of meat as a part of the Chinese diet?

What regional differences exist in food production? Compare the production in Szechwan Province to that of Manchuria or the region around Canton.

How is the preparation of food affected by the availability of fuel in particular regions of China (e.g. wood, coal, waste materials, etc.)?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, G, E)

   a. What steps have the Chinese taken to solve the problem of inadequate food production?

      What has been done to increase the yield of land through the use of the following:

         better seeds?
         new agricultural methods?
         redistribution of land?
         collectivization of some farms?
         opening up of new lands?
         forced agricultural labor?
         terrace farming?
         use of fertilizers?
         flood control?
         irrigation projects?
         agricultural machinery?

      How have some of these methods been tried in the past in China? What were the results when new agricultural ideas were tried? How were the innovative attempts of the past different from those of modern China? In what ways were they similar?

   b. What effects has land redistribution had on food production from a wet rice culture? Describe it.

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b. What effects has land redistribution had on food production in China?

Why was there frequent redistribution of land in China during earlier dynasties?

Despite earlier land redistribution, what was the typical pattern of land ownership in China's past history? What was the nature of land ownership and agricultural employment prior to 1949?

How has the current government of China changed the pattern of land ownership and agricultural service? How have these changes affected food production?

How has the Communist Government attempted to increase food production?

What effects have the newly settled lands had on food production?

c. What effects has government policy had on food distribution?

What steps has the Chinese government taken to distribute adequate food supplies?

What has the government done to control food prices?

What elements of Capitalism (or private ventures) are present in the production and distribution of food in China today?

d. What effects has industrialization had on China in the past twenty years?

How has industrialization affected population growth during this period?

How has industrialization affected internal migration in China? Has there been a movement from the rural to the urban areas? What effects has an increasingly urbanized China had on the food supply and distribution problems?

How has China's international trade affected the ability to feed its population?

How do the typical Chinese diets compare with those of industrialized societies (e.g. U.S., Great Britain, U.S.S.R.)?

How do the typical Chinese diets compare with those of other Asian nations (e.g. Japan, India)?

Are there major differences between the diets of urban and rural Chinese?

India

Concepts and Understandings

1. The geographical features of India affect food production. (G)

a. How do the physical features of India affect food production

What is the affect of the features of the Indo-Gangetic Plain on food production?

How does the terrain of the Deccan Plateau affect food production?

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    How does the terrain of the Deccan Plateau affect food production?

    What effects do the steep hilly lands of Assam, Kashmir and the hill regions have on food production?

    How do the low coastal lands affect the production of food

  b. The presence of India's great rivers has great effects on the production of food.

    Why is the Ganges River so important to India's economy?

    How is the Ganges River harmful to the regions through which it and its tributaries pass?

    How do the Indus and Brahmaputra Rivers compare with the Ganges River in the role they play in the agricultural part of the economy?

Of what economic value are the rivers of the plateau and coastal regions?

Compare the contributions of the Ganges River to India with that of the Nile River in Egypt and the Huang Ho in China.

c. The climate of India is of great consequence to the production of food.

How does the climate of the plains region affect food production? What beneficial effects do the monsoon rains have on food production in this region? If the rains are late in coming, what do the farmers of this region do?

How does the climate of the coastal regions affect the food crops produced there? How does the timing of the monsoon rains affect their crops?

What are the benefits of the winter monsoon to the farmers of the Eastern Coast?

How do climatic factors encourage a plantation economy in sections of India? Where are these plantations located? What do they produce?

How does the lack of rainfall affect food production in the plateau area of central India?

d. India's long coastline and deep harbors aid in the production and distribution of food.

Locate the major harbors of India. How does international trade aid in feeding the Indian population?

How does the Indian fishing industry affect food production? What are the effects of the coastal fisheries on the diet of the inland peoples?

Can you explain the reasons for this situation?

2. Geographic factors can help to create heterogeneity or homogeneity among the people of a nation. (A-S, G)

Are there variations in food production and diet in different geographic regions of India? Describe them.

Where is a wet rice culture in existence? How does this wet rice culture affect the people of the region? Compare it with the wet rice culture of Japan and China.

In what forms is rice used in the Indian diet?

How does a dry rice culture differ from that of the wet rice culture?

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How does a dry rice culture differ from that of the wet rice culture? Where does it exist in India?

How is the wheat culture of the North different from the wet rice culture of the South and East? How does it help to create intense regional differences?

Make a list of differences between peoples of a wet rice, a dry rice and a wheat culture. Are these differences significant?

What role is played by the fishing industry in providing food in various regions?

How do the terrain and the climate affect the use of meat as a food staple (aside from religious restrictions)?

What major regional differences exist in food production?

How is the preparation of food affected by the availability of fuel in particular regions (e.g. cow dung, wood, coal, waste materials, etc.)?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

a. What steps have the Indians taken to solve the problems of inadequate food production?

What has been done to increase the yield of the land through the use of the following:

better seeds?
irrigation programs?
new crops?
new agricultural methods?
use of fertilizers (chemical)?
farmers cooperatives?
flood control programs?
agricultural machinery?
village improvements?

How many of these methods were put into execution in the past? Which of these has the government supported most strongly during the past twenty years? Which of these methods has received the greatest amount of support from the U.S. government during the past few years?

b. What effects has land ownership had on agricultural production?

What is the nature of land ownership and agricultural service in India today?

What was the traditional relationship between the agricultural tenant and the landowner? How was this relationship enforced by religion and custom? How has this relationship changed? How has the increased consolidation of landholdings in some regions changed agricultural production?

How has the Indian government attempted to aid the tenant farmer or the farmer with a small land holding?

How has the government's tax program affected the farmer? How has it served to benefit the wealthy farmer rather than the poor farmer?

How does current land ownership affect the types of crops grown? What differences would you expect to find between

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How does current land ownership affect the types of crops grown? What differences would you expect to find between large farms owned and operated by one person or family and small plots (1/2 acre and less) owned by one person or family? How would the crops produced on these farms vary? What has the government done to change this? What is the role of garden plots near Indian homes in the production of food? What influence have government agents played in this situation? How has government policies affected the plantation economy in India?

c. What effects has industrialization had on India in the past twenty years?

How has industrialization affected population growth during this period? How have these changes affected the problems of food production and distribution in India?

How has industrialization affected internal migration in India? What are the effects of an increasing urbanization of India on food production?

How has India's international trade affected its ability to feed its population?

How does a typical Indian diet compare with that of other industrialized peoples (e.g. U.S., Great Britain, U.S.S.R.)?

How does the Indian diet compare with that of other Asian nations (e.g. Japan, China)?

Are there major differences between the diets of urban and rural Indians?

How have government policies affected food distribution and prices in urban India? How has the government tried to maintain low food prices? What role has been played in this by government warehouses for storage during surplus years and the network of government shops selling food in urban areas? Has the sale of foodstuffs at low prices by the government or the distribution of free food succeeded in coping with the inflationary food prices in India? How are the Indian's government's solutions to its food price and distribution problems different from solutions attempted by Japan and China? How do the differing roles played by the Indian and the Japanese industrialists affect this inflationary situation?

C. Homes and Clothing: Is there any relation between physical influences and the types of homes and clothing developed by men?

Japan

Concepts and Understandings

1. The geographical features and climate of Japan affect home construction and the use of clothing. (G, A-S)

   a. Materials used in home building in Japan were occasionally determined by local geographic conditions.

      Why are wood and light materials like straw and paper used so extensively in Japanese homes? How do these building materials respond to the forces of earthquakes and typhoons?

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Concepts and Understandings

1. The geographical features and climate of Japan affect home construction and the use of clothing. (G, A-S)

   a. Materials used in home building in Japan were occasionally determined by local geographic conditions.

      Why are wood and light materials like straw and paper used so extensively in Japanese homes? How do these building materials respond to the forces of earthquakes and typhoons? Since stone is readily available, wouldn't it be superior to wood in home construction? What are the problems of stone construction for the Japanese? Examine the climate chart in the appendix and try to determine whether wooden and paper houses are suitable for this climate.

      How do the climatic conditions require the use of different construction methods in the northern parts of Japan?

      In what ways is a typical country home different from a small city home?

      What modern materials are now used in city apartment houses and some of the newer homes? How have materials used in home construction changed from the seventeenth century to the present time?

How did the materials used by the nobility in the past differ from those used by the common man?

b. What is the traditional clothing of Japan like for a man and for a woman?

Describe the kimono, the happi coat, the hakama and their accompanying accessories (e.g. netsuki, obi, etc.)

What fabrics were used to make kimonos for the wealthy, the middle-class and for the poor? What type of footwear accompanied the kimono?

How suitable are these clothes for the Japanese climate?

2. Geographic factors can help to create heterogeneity or homogeneity among the people of a nation. (A-S, G)

a. The style of housing in Japan is due to the development of traditional taste and philosophy. This development has been greatly influenced by:

love of nature
a taste for asymmetrical arrangements
an interest in small units or views.

Are Japanese homes a mere copy from earlier Chinese styles? Was the imperial city at Nara a copy of the Chinese imperial city?

Are there any distinctive features of Japanese construction?

What is the importance of Japanese love of nature and beauty in the planning of a home or a temple? What elements of these buildings indicate this? Can the use of sliding panels to the outside, the use of tatami mats, the absence of large pieces of furniture be related to these elements of taste?

Why do flowers play such an important role in a Japanese home? In what ways are the gardens and teahouses (when built) an essential part of a Japanese home? Do these vary significantly throughout the islands of Japan? Can one find these elements of taste throughout Japan?

How is the use of asymmetrical shapes important to the Japanese scheme of building? Were early Japanese temples merely copies of the Chinese

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How is the use of asymmetrical shapes important to the Japanese scheme of building? Were early Japanese temples merely copies of the Chinese or did they have a quality of their own? How does the use of asymmetry change these temples from their Chinese models? Is this concept of design a temporary whim or is it found consistently in Japanese buildings for a number of centuries? In what ways are the garden, the hanging of scrolls, the placement of flowers in a vase or bowl, the design of a house or the use and placement of bonsai trees a consequence of an asymmetrical concept of planning? How are Japanese gardens different from those of China, India or the United States?

Why are so many Japanese of all backgrounds interested in form and design? Is it possible to see similar arrangements of flowers, scrolls or even planned arrangements of cooking utensils in the homes of the rich and the poor throughout Japan? Is there a special concept of art and beauty that is particularly Japanese? Are there major variations of these concepts in the North or in the South?

One author claimed that the rugged landscape of Japan made the people conscious of the asymmetrical beauty of a single tree or a rock. Do you believe this is possible? Would you expect people who live in areas similar to those of Japan to have the same appreciation of its special type of beauty? Is all of Japan similar in landscape? Were the Japanese mere imitators of Chinese tradition who were limited by their geographic environment, as one writer claimed, or have they seemed to have provided a unique culture through conscious planning?

b. Geographic factors have had some influence on clothing in Japan.

How is the clothing different on the island of Hokkaido from that of the southern islands? What accounts for these differences? Describe the clothing worn in the southern islands. Are the differences in clothing significant enough to create a strong regionalism?

Are the principles associated with the art of home building in operation with the planning of clothing? Are these principles (or philosophy of taste) associated with the people throughout the islands in the design of clothing?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

a. Architectural style has been modified slightly by Western ideas and techniques.

What changes in architectural style have taken place in the past twenty years? How has the skyline of Tokyo changed? Compare the impact of Western ideas on the construction of office buildings with its impact on the construction of homes? Have Western ideas affected the style of rural homes? Have they affected the style of suburban homes? Why do most Japanese avoid living in large apartment houses? What elements do the traditional homes provide that an apartment house cannot provide for the Japanese taste? Why might one conclude that the Western concept of a bathroom has had a great impact on the Japanese?

How has increased urbanization affected Japanese home building? What problems does the Japanese concept of home construction create for a nation that is rapidly undergoing industrialization and urbanization? What steps has the Japanese government taken to deal with these problems?

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b. Westernization has had a tremendous impact on clothing in Japan.

What changes in style have occurred in Japanese dress in the past twenty years? What has happened to the use of traditional dress in the city? Can you explain why it happened? What relationship does this have to the U.S. occupation of Japan after World War II? What role is played in these changes by American films, television, and the increasing number of American tourists to Japan? Is the switch of the Japanese woman to a Western-style dress a symbol of her new role in society? What effects have the increased educational programs had on changes in clothing?

Does the traditional use of color in Japanese dress still exist (e.g. red and pink floral designs in the spring or pine trees or plum blossoms as symbols of good luck or a symbol of the winter)? Do they have some influence in the choice of color and style? If an American manufacturer desired to sell his dresses in Japan, could he make the exact same items that he makes for the American market (ignoring size)? Has Westernization in dress had an impact throughout the islands? Is it true that clothing had changed even prior to the impact of Westernization? Which groups discarded the kimono as an impractical item many years ago? How did occupational needs require changes for the samurai, carpenters, Buddhist priests, gardeners, country farmers, etc.? Since urbanization began in Japan long before the Meiji Era, did this have an effect on Japanese clothing? Is it possible that Westernization merely continued a process that was already occurring in Japan?

Compare the bluejean wearing teenager of Japan to the traditionally dressed individual in a lavish costume (Kabuki costumes are good for this purpose). Compare the Japanese teenager to the American teenager. While many Japanese teenagers dress like Americans, is this typical for the nation? If you were to go to Osaka or Kyoto, would you find the same sort of clothing found in the city of Tokyo? What effect does the smallness of the nation have on the acceptance of change in clothing? Does the fact that the major Tokyo newspapers reach the entire country with their circulation have an effect on spreading new clothing styles throughout the nation?

China

Concepts and Understandings

1. The geographical features and climate of China affect home construction and the use of clothing. (G)

   a. Materials used in home construction in China were usually determined by local geographic conditions.

      Why were wood, mud, clay, and straw used in many parts of China? What advantages did these materials have over stone in construction of homes?

      In which regions of China was stone construction preferable?

      How were the materials used by the wealthy different from those used by the poor? Was the style of a home affected by the wealth of its owner? Were city homes different from country homes? Why were the homes of the wealthy so large?

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      In which regions of China was stone construction preferable?

      How were the materials used by the wealthy different from those used by the poor? Was the style of a home affected by the wealth of its owner? Were city homes different from country homes? Why were the homes of the wealthy so large?

   b. Clothing in China frequently reflects a regional geographical influence.

      What was the traditional style of clothing of the Huang Ho-Yangtze-West River regions? Describe the clothing worn by wealthy men and women. What accessories did they use with their clothing? How would the clothing of the people of the Plains region in the North differ from those of the South, Southeast, West and Northwest? Why would you expect differences? What types of clothing were worn by special occupations?

2. Geographic factors can help to create heterogeneity or homogeneity among the people of a nation. (A-S, G)

   a. While there is a basic Chinese style, there are many variations that developed as a result of cultural development in regions that were isolated by geographic features.

The development of traditional features of Chinese taste include:

- a desire for balance and even proportion in style
- a desire for privacy as expressed in the use of walls and gates
- intensive use of carving and polychrome painting or designs in wood on the exterior of the house
- a taste for pitched roofs that frequently ended in an uplifted shape

Are these elements of taste found throughout China? What types of materials and construction styles are found in:

- the hilly regions of the Southeast?
- the plains region of the North?
- the major river valleys?
- the mountainous regions of the West?
- the tropical regions of the South?
- the homes built by Chinese in overseas lands?

In all of these homes, is there a common unifying factor? Examine photographs of cave home in the Northwestern region. Are there any elements that are similar to the wooden or stone houses of other regions of China? How were elements of balance and design used in planning pagodas, gardens and buildings? What elements are common in the placement of the cooking areas, sleeping areas and bathrooms?

Compare the use of furniture throughout China. What differences can be seen in the furniture of the different regions? Compare the simple, but beautiful furniture of the wealthy with that of the poor? Were there elements of style present in both? Compare the Chinese use of furniture with that of the Japanese. Does Chinese taste for planning of gardens differ from that of the Japanese? If a Chinese and a Japanese region have a similar climate and geographic features, can we expect a similarity in design of homes and furniture? How important were the basic cultural elements in unifying or creating a "Chinese style"? What role did superstition and religion play in the planning of a Chinese house? How did the Chinese decide where to locate a house and which way it should face? What was the significance of the use of figures of animals used on the outside of buildings (e.g. the dragon, the dog, etc.)?

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b. Clothing in China reflects geographical and economic influences.

What is the traditional style of clothing in each region? What variations can be found from region to region? What common elements of dress were worn by men and women? What variations could be found as one travelled into warmer or colder climates? How were the outlying regions of China influenced by their proximity to other cultures?

What styles of clothing were worn by people of special occupations (e.g. government officials, porters, scholars, farmers, artisans, etc.)? How did the clothing of the wealthy differ from that of the middle= class and the poor? How was jewelry used as an essential part of the costume? Would you agree that regionalism and economic factors tended to create a variety of clothing styles in China?

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E, G)

   a. Architectural style has been modified slightly by Western ideas and techniques.

      How have materials used in home construction in China changed from the seventeenth century to the present time? How has the style of buildings changed in China? Have Western ideas had any impact on the construction of urban homes and rural homes? What type of construction is the Chinese government planning to solve its housing problems? What has been the impact of large apartment houses on Chinese life? Have the newer apartment dwellings ulitlized any of the basic elements of Chinese taste? Examine photographs of government housing projects and see if the design of windows, doors, roofs and other architectural elements conforms to earlier Chinese designs. How has this new type of urban housing effected the extended family pattern of the Chinese? Has the government attempted to make any basic changes in rural housing? Examine photographs of communal housing in Sinkiang Province. Are there elements of Chinese taste in their planning?

      How have the pressures of urbanization and industrialization influenced the planning of Chinese homes? Do religion and superstition still influence the location of a Chinese home? Are the uses of gates and walls around private homes still encouraged by the government? How has the use of cement and concrete affected the construction of homes in China today?

   b. Westernization has had a major impact on clothing in China.

      What changes in style have occurred in Chinese dress in the past twenty years? What has happened to the use of traditional dress in the city? Can you explain why the government has helped to encourage changes in clothing style away from the elaborate, long clothing worn in the past? Have the Russians (during their period of friendship with the Chinese) had any influence on changes in clothing?

      Is there any truth to the statement that mass production of clothing by government factories has almost eliminated the handlooming of clothing and therefore has destroyed individuality? What effects would mass production have on Chinese style of clothing since the government discourages local handlooming and sewing for marketing purposes? What elements of traditional dress remain in China? Do government clothing factories consider regional tastes when making clothing?

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Why would the impact of Western-style clothing be greater in Japan than in China? Does this lend support to the claim that the Japanese are mere imitators and the Chinese were the creative leaders?

India.

Concepts and Understandings

1. The geographic features and climate of India effects home construction and the use of clothing. (G)

a. Materials used in home construction in India are usually determined by local geographical conditions?

Why are clay, mud, straw and cow dung used so extensively in the plains regions and in the coastal regions? Why is wood used so extensively in Kashmir, while stone, mud and clay are used on the plateau? Why do the people of the hill regions use so much wood in their construction of homes?

How do the monsoon rains affect the houses of the plains?

How does the climate of Kashmir and the cooler hill regions affect the choice of materials and the style of house construction?

In what ways is the typical farm home different from the city home?

Compare the homes of the Indian nobility with poorer homes in the same regions. Are they alike?

b. Clothing in India reflects regional tastes and an adjustment to local climatic conditions.

Describe the traditional clothing of the regions that are cold and those that are hot. Since the coastal regions and the plains are both hot, would this increase the possibility of using similar types of clothing? What changes in clothing occur in the North and the South to accommodate the demands of the climatic conditions? How do the heavy rains of Assam affect the clothing worn in this region?

Do areas having similar climatic conditions, utilize similar types of clothing? Is there uniformity within one region? Are there any significant variations of clothing within the Indo-Gangetic Plain?

2. Geographic factors can help to create heterogeneity or homogeneity among the people of a nation. (A-S, G)

a. There is little uniformity in style and materials used in building construction in India.

Is this due to varying geographical influences? What role does the existence of a large Muslim minority with a different cultural tradition play in this development of heterogeneity? What roles do the existence of other minority religions and cultural groups play in creating variations throughout India (e.g. Jains, Parsees, Sikhs, unassimilated tribes, etc.)? What role is played by the historical tradition of India? Since much of India was are used on the plateau? Why do the people of the hill regions use so much wood in their construction of homes?

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Do Indian homes look alike from region to region? Compare the wooden houses of Kashmir with the painted clay and mud and straw houses on the Malabar Coast to the white or beige clay houses in the Hyderabad Region. Are they like the small mud houses of the plains region? Are there any distinctive and unifying features that one could consider as typically Indian?

The development of traditional features of Indian taste includes the following:

- A preference for carving outside of temples and paintings outside of houses or on thresholds
- extensive use of outdoor areas, but generally enclosed in some way by walls or trees
- use of steep sloping roofs throughout most of India
- the inclusion of a family altar room in most Hindu homes
- the general absence of furniture
- the use of an outdoor kitchen.

Are these elements found throughout India? What variations can be found of these elements of design or taste?

What is the importance of an outdoor area for cooking and sleeping for a large part of the year? How is the veranda an essential part of many Indian homes? What is a bungalow? In what ways is its style and arrangement typically Indian?

Compare the use of the garden in India with that used in Japan and China. Eliminating the influences of the English and the Persians on the wealthy, how is the arrangement of the Indian garden different from other nations? How does the climate affect the arrangement of the gardens? With the exception of the middle-class, how can one explain the frequent absence of flowers around the Indian homes? In what ways are flowers used by Indian families as decorative items? How do poor Indian families make their homes more colorful?

Compare the typical arrangements of cooking areas, sleeping areas, bathrooms and storage arrangements for clothing and utensils throughout India. Are there any variations of this arrangement? Is the use of furniture throughout India similar? Do all Indians use a charpoy (a bed of woven straw)? Do the poor of each region have certain similarities of taste of

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b. Clothing varies greatly from region to region.

Compare the typical male attire in the plains region, the Deccan Plateau, Kashmir, Assam, the Western Coast, etc. What similarities can be seen from photographs? Do all males wear trousers? Do all males wear a covering on their chests? Do all males wear shoes or sandals? Is there a traditional color that is used by males? Are there differences in the use of jewelry by males (e.g. earrings, bracelets, rings, etc.)?

Compare the dress of the women of these regions. Is the sari worn throughout India? Is it worn by young girls? Is it worn by children? Are there differences in the draping of the sari from region to region? Look at photographs and try to determine whether there are any color preferences in the varying regions (e.g. hot colors in the South such as orange, intense blue and greens and reds, while in Bengal there is a tendency for women to wear white with an occasional trim of another color and pastel colors. In Rajastan, women prefer hot reds and oranges.).

Compare the five yard sari of many Indian women with its choli (blouse), to the trousers and tunics of girls in the Northwest, and the bra and skirt and three yard stole of Rajastani women. Photographs will reveal great variations in clothing if the various regions are represented. Compare the clothing of the Hindu women with that of Muslim women. Do they dress alike?

What do rural women do with the long saris when they have to do heavy manual labor? How is the sari draped then? What is the role played by jewelry in these regions? Why do women usually wear so much jewelry in India? What is the significance of noserings? Compare a nosering worn in Rajastan to that worn in other parts of India? Why are marriage dowries frequently given in the form of jewelry? Are the variations in the use of jewelry similar to the variations in clothing? Are there patterns emerging from our discussions that illustrate a series of separate regional cultures with some unifying elements? Locate the areas you consider to have developed distinct individual patterns of food production, housing and clothing.

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E,G)

   a. Architectural style and building construction have been modified by Western standards to a limited extent.

      What changes in architectural style have taken place in the last twenty years? Where have these changes occurred? What types of changes have resulted? Examine photographs of Indian homes in new suburban communities. Are they similar to older Indian homes? Do they have any relationship to styles used in America? Are the traditional uses of the courtyard, the kitchen and the sleeping quarters maintained?

      What impact has the Western skyscraper had on Indian cities? Looking at the skylines of Bombay, New Delhi or Calcutta, can one find any Western influences? Examine photographs of Indian industrial plants and compare them with local styles. Examine photographs of Le Corbusier's designs for Chandigarh. Are they typical of the changes occurring within India? Which has had the greater impact on Indian architecture, the designs of Fatepur Sikri or Western modernism? Examine photographs of Indian hotels. How do

What do rural women do with the long saris when they have to do heavy manual labor? How is the sari draped then? What is the role played by jewelry in these regions? Why do women usually wear so much jewelry in India? What is the significance of noserings? Compare a nosering worn in Rajastan to that worn in other parts of India? Why are marriage dowries frequently given in the form of jewelry? Are the variations in the use of jewelry similar to the variations in clothing? Are there patterns emerging from our discussions that illustrate a series of separate regional cultures with some unifying elements? Locate the areas you consider to have developed distinct individual patterns of food production, housing and clothing.

3. As population increases, man must strive to adapt or to use his environment to his own best advantage. (A-S, E,G)

   a. Architectural style and building construction have been modified by Western standards to a limited extent.

      What changes in architectural style have taken place in the last twenty years? Where have these changes occurred? What types of changes have resulted? Examine photographs of Indian homes in new suburban communities. Are they similar to older Indian homes? Do they have any relationship to styles used in America? Are the traditional uses of the courtyard, the kitchen and the sleeping quarters maintained?

      What impact has the Western skyscraper had on Indian cities? Looking at the skylines of Bombay, New Delhi or Calcutta, can one find any Western influences? Examine photographs of Indian industrial plants and compare them with local styles. Examine photographs of Le Corbusier's designs for Chandigarh. Are they typical of the changes occurring within India? Which has had the greater impact on Indian architecture, the designs of Fatepur Sikri or Western modernism? Examine photographs of Indian hotels. How do most of the modern hotels retain a traditional Indian feeling of design? Pick out elements that are typically Indian. Since the majority of the Indian population still lives in rural villages and is limited in its travels and communications with other parts of India, can you assess the influence of the West on these areas? What effects have modern techniques of home construction and style had on rural areas? How adaptable have these rural villages been towards new ideas? If you were a government agent working with rural villages, what changes would you recommend in housing? If you were a member of a village panchayat (local ruling committee), what would your reaction to some of the proposed changes be? Examine the plans for a government housing project (blueprints can be obtained from government books and manuals of house construction) and see if it maintains any traditional elements. Is there any lingering British influence in Indian architectural style?

   b. Like architecture, Indian clothing has been modified to a limited extent.

Where have the greatest charges occurred in Indian clothing? Why have men usually adapted quickly to Western clothing while women have not done so? How have the clothes of men changed? How have local religious prohibitions affected the use of leather and short dresses? Why have the bulk of the changes occurred in large cities rather than in small villages? What roles have movies, tourists and the British example played in changing Indian attire? What role has increased education facilities played in eliminating the use of traditional materials and styles? How has the introduction of mass production influenced the use of traditional styles (e.g. the chiken embroidery on organdy in Uttar Pradash, the handlooming of silk for saris, etc.)? Does caste play a role in the choice of clothing? Does religion play a role in the choice of clothing?

Compare photographs of the traditional Muslim woman in her long black bourka and her daughter wearing a dress or pants and a tunic. What effect has urbanization and industrialization had on Indian styles of clothing? How has the sari changed under the pressure of women's desire to be more chic? (The shortening of the choli or blouse so that more of the woman's midregion is exposed is one such example.)

Learning Activities

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Theme I - Geographic Factors

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A. Japan

1. Using maps that have the same scale, compare Japan with California, Great Britain, Paraguay, Italy or other areas to compare size, land arrangement, the coastline, and the distance of latitude that they occupy.

2. Compare street maps of Tokyo (a new city) to Kyoto (an old city). What is the pattern of street arrangement? What is the relationship of these cities to water? Examine recreational area parks, etc.), their size, their arrangements and their accessibility for people.

3. Examine a map of Tokyo and its environs. How has the spilling over of the city population affected nearby areas? How does the arrangement of the suburbs compare with that of the inner city in transportation problems, education, recreation and business? Compare photographs of industrial complexes in Japan with those of the U.S.

4. Compare photographs and maps of a Tokyo suburb and a New York City suburb? In what ways are they alike? How are they different? Do they share common problems? Is there anything distinctive about Japanese suburban areas?

5. Prepare a panel discussion on the most immediate problems facing the city of Tokyo. What has to be done to solve these problems in the next few years.

6. Prepare a debate on the topic, "Japanese city planning is superior to that which is done in the United States."

7. Compare photographs of the traditional rural home with that of a city home and a suburban home. How are they different from one another? How did they compare with each other? What Western influences can be found in them? Why are modern apartment houses so disliked in Japan?

8. Show some of the following films about Japan.

From the BAVI Central Loan Collection:

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8. Show some of the following films about Japan.

From the BAVI Central Loan Collection:

Fishery in Japan
Boy of Japan: Ito and His Kite
Industries of Japan
An Island Nation
Japan
Japan, 1962
Japanese Boy, Story of Taro
Japanese Fishing Village
Kinescopes from Children of Other Lands series

From the Japan Society:

City Life in Japan
Fishing on the Coast of Japan
Harvest in Japan
Invitation to Japan
Industries of Japan

Japan (Japan in the 1930's)
Japan - A Profile of the Nation Today
Japan the Beautiful
Japanese Family
Japanese Fishing Village
Japanese Economy
Japan's Food - From Land and Sea
Japan's Geography
Japan's New Family Patterns
Nara and Kyoto (Ancient Cities)
The Leap Across Time (Modernization of Japan)
New Horizons (changes in Japanese traditions)
Personality in Culture (the development of
   Japanese personality)
Rice Farming in Japan
Village Life in Japan
Village Potters of Onda

One might also consider an interesting film made by Margaret Mead called "Four Families" dealing with the development of personality in the Japanese family as a result of family relationships as compared with India, Canada, and France.

9. Make graphs showing the rainfall distribution and average temperatures on the islands. (See Appendix for information.) What is the significance of these variations in climate for farmers? What is the importance of these factors in planning a house? How would they affect the clothing of the people of these islands? Save these graphs and compare them later with similar graphs done for China and India.

10. Make a chart of Japanese food production. How has it changed in the past twenty years? How does it compare with food production in India? How does it compare with food production in China? Compare per capita food production with that of the U.S.

11. Compare the sizes of the Japanese fishing fleet and its catch with that of the U.S., Norway, Great Britain, the U.S.S.R., China (if available) and India. Compare the tonnage of ships and the amount of cargo carried by Japanese merchant vessels, and those of the other nations.

12. Examine photographs of the Japanese terrain, (Slides are excellent for this purpose and can be made from photographs taken from old issues of Holiday or the National Geographic.) How is this terrain difficult for farming? What adaptations did the Japanese have to make on their lands in order to use them for farming?

13. Have students research and report on the

Japan's Food - From Land and Sea
Japan's Geography
Japan's New Family Patterns
Nara and Kyoto (Ancient Cities)
The Leap Across Time (Modernization of Japan)
New Horizons (changes in Japanese traditions)
Personality in Culture (the development of
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13. Have students research and report on the unusual in Japanese farming (e.g. raising strawberries, beef and dairy cattle raising, silkworm culture, etc.). How are Japanese techniques different from those of the U.S.? What factors tend to make them so different?

14. Examine picture of the Japanese lakes, rivers, coastline and flora. Are they particularly beautiful? How do they affect Japanese life? Is there any substance to the claim that the beauties of Japan's natural phenomena make the Japanese people more sensitive to beauty?

15. Debate the question, "Japan's lack of living space and food caused its people to expand into China, Korea and elsewhere throughout her history."

16. Compare the Japanese diet with that of the average American family. How are they similar? How are they different? Set up a scale of minimum needs for proteins, carbohydrates and vitamins in the diet of the Americans and compare it with the diet of the Japanese.

17. Visit a Japanese restaurant for dinner or for lunch. Moderately priced meals can be arranged at Aki, 420 W. 119th St; Tsuruya, 239 W. 105th Street; Kamehachi, 41 W. 46th Street; or Tokyo Sukiyaki, 144 W. 55th Street. A more elaborate, but expensive meal can be obtained at Benihana West, 61 W. 56th Street. Students should be encouraged to try the sashimi (raw fish) tempura and sukiyaki. Since cooking is done at the table, in most places, the students can observe cooking techniques at first hand. An expensive but unusual meal of hibachi steak (meat from cows who are specially massaged by hand to increase tenderness) at Benihana East or West. Meals can be ordered in advance for the group.

18. Traditional Japanese clothing can be examined from photographs, dolls dressed in traditional clothing or visits to the Metropolitan Museum Costume Institute or the Brooklyn Museum.

19. Arrange an exhibit of Japanese photographs that are ready for hanging. The photographs are large and attractive and can be rented from the Japan Society for $15.00. There are also exhibits of traditional folk arts or furniture or photographs to be seen on trips to the Metropolitan Museum of Art, the Brooklyn Museum, the Brooklyn Botanical Garden (for the Japanes garden), Cooper Union Museum, and the East Asian Library at Columbia University in Kent Hall.

20. Take the class to a traditional tea ceremony. The cost of $1.00 to $2.00 per person includes tea and refreshments and a lecture and demonstration on the Japanese tea ceremony. Contact the Tea Ceremony Society, 886 U.N. Plaza, 421-8820.

21. Using modern photographs, compare the traditional Japanese dress with modern dress. Why did so many Japanese abandon traditional dress? Were there any special purposes to traditional clothing, its color and motifs?

22. Examine photographs of the interior of Japanese homes. What arrangements are standard in these homes for the family altar, the sleeping arrangements, the kitchen, the bathroom and the storage of clothing?

23. Discuss the question, "Japanese homes have shaped the personalities of the Japanese people by making privacy unattainable."

24. Discuss the question, "Japanese homes are practical for the terrain and the climate of the islands."

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25. Utilize commercial films playing in local theatres. On occasion, a special showing can be arranged for a large group. Japanese historical epics are wonderful for pictures of life in Tokugawa Japan or earlier. More modern themes are also of interest. Especially recommended is Chushingura and the Samurai trilogy.

26. Utilize modern and traditional Japanese fiction for portraits of people, climate, homes and clothing. Soseki's novels are filled with descriptions of traditional elements of Japan. Kawabata, Tanizaki, among others, can also be used for this purpose. Kawabata's Thousand Cranes is filled with descriptions of Japanese symbolism.

B. China

1. Using maps that have the same scale, compare China with the U.S., the U.S.S.R., Canada, Brazil, India and Japan. Examine the land areas, the land arrangements, the coastlines, and the distance of latitude that they occupy.

2. Make a graph of comparative population figures for the past 100 years that include China, Japan, India, the U.S.S.R. and the U.S. Examine changes in birth and death rates, their causes and significance.

3. Examine a map of the cities of old China. Compare Peking with Tokyo, Calcutta, New York or London. Examine the relationship of the cities to the nearest body of water, the outlying areas, the terrain, the availability of recreational areas and the problems of transportation in this city.

4. Examine a physical map of China and note the varying physical features of each region. Using outline maps, have the students outline the distinct regions of China. Note possible invasion and trade routes.

5. Trace the outlines of the farthest advances of the Chou, T'ang, Yuan and Manchu Dynasties of China. What effects did they have on the areas they overran?

6. Examine photographs and maps (where available) of Peking or Shanghai. What physical changes have taken place in China in the past nineteen years? How has the Communist regime changed the cities? What has happened in nearby villages. How have they used their land in a different way from that of the past?

7. Have students prepare committee reports on the effects of the practices of the Communist government on village life. Excellent sociological sources exist that are written by local people as well as foreigners. (See Jan Myrdal's Report From a Chinese Village and Martin C. Yang's A Chinese Village.)

8. Prepare a debate on "China's greatest need today is to increase food production by any means available."

9. Prepare a panel discussion on "The new methods used by Communist China to increase food production are unique in that they attempt to disregard the heritage of the past."

10. Divide the class into agencies and prepare a Five Year Plan for China. Each agency should be responsible for one aspect of the plan. Present the plans during a class session in which each

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11. Compare photographs of homes in various regions of China. How are the homes alike? What elements do they have in common? How are they different from each other? Does there seem to be any relationship between the styles and materials used and the physical features and climates of the regions?

12. Utilize films and tapes available at BAVI central loan collection.

    China, The Land and the People
    Red China
    Farming in South China
    Sampan Family
    The Two Chinas, Part I and Part II
    China of Marco Polo
    China - A Spotlight on Asia (Kinescope of 1957-58)
    The News From China
    Tapes on China from the Hands Across the World series

    There are also many excellent commercial films on China made by foreign nationals (e.g. Canadians, Britons, Frenchmen, etc.). One interesting film is that made by Felix Greene. These can be rented from commercial firms at varying rates.

13. Make graphs showing rainfall and temperature distribution in China, (See Appendix for information.) What is the significance of the variations in climate for farmers? What is their importance in the planning of a house? How would they affect the clothing of the people? Save your graph and compare it later with the one you make on Japan and India.

14. Make a list of foods produced in different regions of China. Using this list, explain how these differences create regional variations in diet.

15. Compare estimates of food production in China with that of Japan, India, the U.S.S.R. and the U.S. Reduce figures to rough per capita food production to compare farm efficiency.

16. Examine photographs of Chinese terrain. How is this terrain good or difficult for farming? What adaptations did the Chinese have to make on their lands in order to use them for farming?

17. Debate the question, "The physical terrain of China prevented the creation of a unified culture. Only a powerful army held the nations together."

18. Discuss the statement, "China's pressure of population increase has caused great movements of people to Sinkiang and other western areas."

19. Debate the question, "China's geographic isolation caused her to develop a unique and brilliant culture without any foreign influences until the end of the nineteenth century."

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20. Visit a Chinese restaurant. Since many students have had some experience with Americanized Chinese foods such as Chop Suey or Chow Mein, it is advisable to take the class for a Chinese tea lunch - a dum san. Here, food is constantly brought out on small plates. The student can take whatever interests him. You pay by the number of plates you have selected. The food is pork, shrimp or beef in dough or a variation of dumplings that are stuffed. A tea lunch can be obtained at Nam Wah on Doyers Street in Chinatown.

21. Traditional Chinese clothing can be examined from photographs, dolls or visits to the Metropolitan Museum Costume Institute or to the Brooklyn Museum.

22. Using modern photographs of Chinese peoples, compare the changes in Chinese clothing styles. Have students report on changes in traditional costumes in China.

23. Discuss the statement, "Chinese homes, like those in America, are usually planned to reveal the status of the family rather than any other aesthetic consideration."

24. Examine photographs of the interior of Chinese homes. What arrangements are standard for kitchens, sleeping arrangements, bathrooms, family altars, and storage of clothing? How are they different from the typical Japanese home?

25. Discuss the statement, "The Chinese have less love of nature than the Japanese as revealed by the arrangement and planning of their homes."

26. Discuss the statement, "The West never really understood Chinese art or furniture since what they tried to imitate as the Chinese style was not really Chinese at all."

27. Have the students read novels and short stories of ancient and modern China. There are many available that illustrate clearly the climate, the problems of terrain, the clothing and the homes of the people. Short stories such as those by Lu Hsun or more traditional tales of China are excellent for this purpose.

C. India

1. Using maps that have the same scale, compare India with the U.S., Great Britain, the U.S.S.R., Pakistan (E. and W.), Japan and China. Examine the land area for size, arrangement of physical features, the coastlines and the latitude that it occupies.

2. Compare street maps of New Delhi. Benares, Madras, Calcutta or Bombay to each other. What are the patterns of street arrangements? What is the relationship of the cities to nearby water bodies? Examine recreational areas, their arrangements and their accessibility for the public.

3. Compare these street maps of cities with cities in other continents to note the influences of geography on city planning or settlement. Compare Benares and St. Louis, Calcutta and Cairo, New Orleans or Shanghai. Ask students to determine the similarities and the differences found in the growth of these cities. Photographs of these cities would also be of help. Maps can usually be obtained from the geography departments of many universities or from the city governments, themselves. The University of Minnesota at Minneapolis has a large collection of city maps of India. The Indian Government Tourist Office in New York also can supply some maps, but they are smaller and less detailed.

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4. Have the students determine population densities of Bombay, Calcutta and Madras as compared with those of Shanghai, Tokyo, Kyoto, New York City and Los Angeles. What conclusions can you reach about the problems of Indian cities?

5. Many films are available about India. The brief listing below includes BAVI films and tapes. Others can be obtained from commercial sources and are quite valuable such as the Margaret Mead film, "Four Families."

   Boy of India, Rama and His Elephant
   Farmers of India
   India (Customs in the Village)
   India: Introduction to Its History
   India and Pakistan: Land and Peoples
   India's History: British Colony to Independence
   India's History: Early Civilization

Mooti-Child of New India
Pakistan
Pakistan, Its Land and People
Mahatma Gandhi
India (kinescope from Spotlight on Asia, 1957-58
India (tape from Hands Across the World series)

6. Make graphs showing rainfall distribution and temperatures in parts of India. (See Appendix for information.) What is the significance of these variations for farmers? What is their importance in planning a house? How would these variations affect the clothing of the people? Compare this graph with those you made for Japan and China.

7. Make a chart of Indian food production. How has it changed during the past twenty years? Compare it with a chart of population growth in India. Compare per capita production of rice and wheat with that of the U.S., Japan, China and the U.S.S.R. Compare the yield per acre in India with that of other nations. What factors account for the differences in yields?

8. Examine photographs of the Indian terrain. What factors make this terrain good or difficult for farming? What adaptation have they made to overcome the difficult features?

9. Have students research the traditional methods of agricultural production in India and to offer suggestions for its improvement. Compare Indian methods with those of Japan, China and the U.S.

10. Discuss the question, "If the 30,000,000 cows of India were used for food by slaughtering them, India could solve a major part of her food problem."

11. Discuss the statement, "The monsoon climate's unreliability, and not overpopulation, remains India's greatest problem."

12. Compare the average Indian diet to that of a Chinese, a Japanese and an American family. How do geographic factors influence this diet? How do cultural and religious factors influence this diet?

13. Visit an Indian restaurant. Most Indian restaurants in New York cook for the American taste. The food tends to be less spiced than those in India. Nevertheless, lunch or dinner at the following restaurants will provide the students with first-hand experience with Indian foods. It is suggested that arrangements be made with the restaurant to permit the

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    Karachi, 144 W. 46th Street (lunch is inexpensive here).
    Kashmir, 108 W. 45th Street (good food and not expensive).
    Ceylon India Inn, 148 W. 49th Street (interesting Indian decor, but more expensive).
    India Pakistan, 183 Lenox Ave. (inexpensive and quite plain restaurant).

    Have the students try hot curries, saffron rice and (if they are able to spend a little more) chicken tandoori. Students should be encouraged to order regional breads like chappattis, pampidams, nan, etc.

14. Discuss the statement, "India's geographic features have encouraged regional divisiveness and this made India an easy victim of foreign conquest."

15. Examine traditional Indian clothing from photographs or visits to museums. If possible, obtain a sari and have the students practice draping it. Indian clothing can be easily obtained in many New York shops. Things like bangle bracelets, earrings, sandals, embroidered and printed dresses, blouses and men's shirts are obtainable at low prices. The Sona Shop in New York is an outlet for selling traditional Indian products.

16. Using photographs, compare traditional Indian clothing with modern Western clothing. Can you explain why men have been westernized much more readily than the women of India?

17. Compare regional differences in clothing in India. How is the sari different in Madras from what it is in Calcutta and New Delhi? Are there regional preferences in color and fabric for clothing? Use photographs or possibly a modern Indian film in color to make these distinctions.

18. Investigate the statement, "The geographical characteristics of India have created intense regionalism as evidenced by differences in diet, clothing, and home construction."

19. Examine photographs of the interior of Indian homes. What arrangements are standard in their homes for the family altar, the sleeping arrangements, the kitchen, the bathroom and for the storage of clothing?

20. Compare Indian homes in Kashmir, Bombay, Kerala, Mysore, and Calcutta by using pictures. What regional differences do you notice in the styles of these houses? How are these houses similar to each other? Compare the homes of the poor farmer, the untouchable, the middle-class resident of the city and the very wealthy. Have the students report on the differences they have found and discuss the nature of these differences in class. A good source for some of this material is found in works like Oscar Lewis' Village Life in Northern India or Alan Beals' Gopalpur. Works of fiction will also provide a picture of the homes of India. Middle-class homes are well described in the novels of Ruth Jabwala and R.K. Narayan. The books of Rumer and Jon Godden dealing with India are exceptionally good. The best is Jon Godden's The Seven Islands.

21. Discuss the question, "Despite extreme poverty, the Indian people have such deep love of beauty that they go to great pains to bring beauty into their homes."

22. Discuss the statement, "Indian homes are exceptionally practical

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21. Discuss the question, "Despite extreme poverty, the Indian people have such deep love of beauty that they go to great pains to bring beauty into their homes."

22. Discuss the statement, "Indian homes are exceptionally practical in their uses of local materials to suit local climatic conditions."

23. Discuss the statement, "The arrangement of Indian villages is necessitated by land hunger."

24. Debate the statement, "India's economic problems will not be solved until it has changed over from an agricultural economy to an industrial economy."

25. Debate the statement, "The most important priority in improving the Indian economy should be given to land redistribution."

26. Form a committee to prepare a Five Year Plan for the Indian economy. Using the same techniques described in the learning activities for China in Theme I, have the students report on plans to improve the Indian society and to debate their priority within the framework of a very limited budget.

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Theme II - Family Life:

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How are the family relationships different from and similar to each other? How to they compare to American families?

A. The Role of the Family Unit and Clan. (A-S)
What is the Family Unit?

Concepts and Understandings

1. Japan

   a. The extended family unit stems from the male side. (A-S)

   b. The head of the household is the eldest son or eldest adopted son (primogeniture in the past). His is the main house (honke). The younger brothers form branch houses (bunkes). (A-S)

   c. The family unit is an economic and a sociological unit. Common budgets, land, and business ownership and activities are typical. The family assumes responsibility for the errors and failures of immediate members. (A-S, E)

   d. The extended family frequently includes grandparents, spinster or widow aunts, nieces, nephews and occasionally the family of a younger brother. (A-S)

   e. The kin group maintains contact through a family council with other branch members. The council wields little power except social pressure. They seldom indulge in common economic ventures. In the past, only the nobility and wealthy held family councils, but recently they have extended to the workers and tradesmen. (A-S, E, PS)

   f. One may be admitted to a family by marriage or adoption. If by marriage, then there is hardly any allegiance on the part of the woman to the family of her birth. However, if admission is by adoption, the adoptive process ties the two families together and creates a relationship of dual loyalty. (A-S)

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   g. Urbanization, industrialization and modern medicine have made radical changes in the typical family unit. (A-S, E)

Ideas to Discuss:

1. What effects do you think the small city apartments and houses in Japan have on the extended family today?

2. The unity of the family was destroyed by the liberalization of laws making families responsible for the misdeeds of its members. Explain this.

3. Abortion laws and birth control practices in Japan have had major effects on the Japanese family.

4. It is doubtful if anything has had a greater effect on family size and relations than the influence of the West. Explain the effects of Western-style education, increasing female rights, movies, books and television have had on the traditional Japanese family.

5. The family group or clan used a variety of methods to sustain its name and its power in the past. Discuss the various methods in which this was accomplished.

6. It has been said that in times of depression or business catastrophe following an unsuccessful war that the government of Japan has found it unnecessary to provide massive aid for the poor. Explain why this is true in Japan's past history. How would the disintegration of the family council affect the welfare of the nation? *

7. One of the reasons for the homogeneity of the Japanese people has been the powers of the family on the individual. Compare this with marriage in the United States today.

8. The religion of Japan merely strengthens family tradition and authority. How do the doctrines of Shintoism and Bhuddism accomplish this?

9. "Modern Japan inherited a code of behavior imposed by the Tokugawa shogunate. Loyalty was considered the first of all virtues. To this end the shogunate revived a variety of the Confucianism which had been imported earlier from China. In the new version it neglected metaphysics and emphasized a secular code built around hierarchic relationships of inferior to superior (wife to husband, son to father, vassal to lord and the like), and around the obligations of the former to the later. When the notion of rights for all was imported into Japan in the 19th century, a new word had to be coined for putting it into Japanese." (Seidensticker)

10. As a result of increasing urbanization in Japan, there has been a trend toward building smaller houses or apartment houses. This has had marked effects on the nature of the modern Japanese family.

11. The impact of Western ideas through movies, television, newspapers and education has been important in changing the nature of the traditional Japanese family.

12. Despite the continuation of tradition in many areas, the increasing role of independent women has had the most important effects on Japanese family life.

2. China

a. The extended family unit stems from the male side. (A-S)

b. The head of the household is usually the eldest son. Adoption occurs, but not with the frequency that it does in Japan. The younger brother it unnecessary to provide massive aid for the poor. Explain why this is true in Japan's past history. How would the disintegration of the family council affect the welfare of the nation?

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2. China

a. The extended family unit stems from the male side. (A-S)

b. The head of the household is usually the eldest son. Adoption occurs, but not with the frequency that it does in Japan. The younger brother sometimes founds a branch house, but frequently shares the responsibilities and the property with his older brother. (A-S)

c. Primogeniture was not as common in China as in Japan. Property was usually divided among sons or shared in common, nor was a family as quick to disinherit an erring or incompetent son as the Japanese were. (A-S, E)

d. The family unit is an economic and a sociological unit. The family name suffers for the errors and transgressions of its members, but there was seldom any punitive action taken against the family by government officials for the misdoings of its members. (A-S, E)

e. The family frequently included grandparents, aunts (widows or spinsters, the families of younger brothers and sometimes the families of grandchildren. It was considered desirable to have three, four or five generations living under one roof. (A-S)

f. The kin group maintained contact through family councils with other members of the clan (having the same surname and coming from the same region). The councils, in the past, frequently wielded great economic power by lending money or land to family members for the purpose of business activities. They sometimes acted to raise funds in order to bribe officials when family members encountered difficulties with the government. They also used their contacts through marriage and friendship to smooth the path of family members with government officials. They could usually be counted on in a crises since one of the guiding principles of choosing marriage partners was the connections of the parties with powerful or influential families. The clans varied in size (some had 150,000 members and more) and in wealth. They were frequently found in one common region. Nevertheless when Sun Yet-sen was in exile, he obtained substantial funds from clan members in China, as well as those living in Hawaii and Southeast Asia. Clan ties were fairly strong in many cases. (A-S, E, PS)

g. The picture described of the extended family was typical for the wealthy merchants and some prosperous farm families. As a rule, the poor could seldom afford the costs of an extended family. The burden of supporting a number of families from a small plot of land or from the wages from manual labor was too great. Extended families were usually common among the more prosperous and among the nomadic peoples of the West and the Northwest. In poorer families it was common to divide inherited property among the sons or for younger sons to sell their shares to older brothers and leave the house. (A-S, E)

h. Urbanization, industrialization and the pressures of the Communist government of China have been active in changing the traditional family structure. (A-S, E, PS)

Ideas to Discuss

1. How has the increasing movement to the cities affected the extended family?

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h. Urbanization, industrialization and the pressures of the Communist government of China have been active in changing the traditional family structure. (A-S, E, PS)

Ideas to Discuss

1. How has the increasing movement to the cities affected the extended family?

2. The Chinese government has been active in reducing the wealth and power of family clans in modern China. This policy is essential to their continued control over their nation.

3. Reforms in the educational system of China have reduced family ties by introducing universal education in place of the older Confucian system.

4. Communal living has been encouraged as a way of reducing family loyalties and increasing state loyalties. How does this compare with communal living in the U.S.S.R. and Israel today?

5. Through careful planning a family could sustain its economic and political powers in the past for a long period of time.

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6. It has been stated that many of the clans in China acted as a buffer against the hardships of life when the government did little. Today the roles are reversed.

7. How did the continuation of the extended family act to preserve the traditional ways of the past (e.g. education, religion, customs)?

8. Chinese society, it has been claimed, offered greater opportunities for the individual to improve his economic position in the past. How did these two societies differ in this respect? How do they differ in this respect today.

9. The studies of past family groups in China indicates a constant rise and fall of families from economic and political power in four or five generations. Wealth and power did not seem to remain in the hands of one family for more than one hundred or one hundred and fifty years. Is there an explanation for this phenomenon? How would the absence of primogeniture affect the wealthy family? How would the emphasis on land ownership as the only legitimate way to status as opposed to business investments affect family fortunes? How would the scholar-literari system of education affect family fortunes? How would the emphasis on ostentatious and extravagant living affect family fortunes? Contrast all of these factors with the traditional Japanese system to explain why Japanese families generally maintained their fortunes for longer periods than those of China.

10. How did religion (or philosophy) in China strengthen family traditions and authority? Is it true that without Confucianism, family ties would not have been so strong and so pervasive?

11. Max Weber, who wrote about the development of a series of ideas he called the Protestant Ethic that was responsible for the rise of capitalism in Europe, wrote that the Chinese tradition was contradictory to this ethic. He maintained that the emphasis on land ownership (which paid a small return on invested capital) and the nature of the extended family both served as anti-capitalist forces. Contrast this with Japan. How can we account for the rise of a merchant class in Japan by the 17th century who expanded their capitalistic enterprises and often maintained their power over a longer period of time than those of China. How were the family values different?

3. India

   a. The extended family unit stems from the male side. (A-S)

   b. The head of the household is the eldest son. He heads the main house. Younger brothers head branch houses or live with their

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3. India

a. The extended family unit stems from the male side. (A-S)

b. The head of the household is the eldest son. He heads the main house. Younger brothers head branch houses or live with their eldest brothers in some cases. (A-S)

c. The family unit is an economic and a social unit. The family name is frequently tarnished by the transgressions of younger brothers, but an erring son is seldom disinherited. However, in cases where a son marries a woman of a much lower caste against the family's wishes, he will be disinherited in favor of other brothers or uncles, cousins or nephews. Failure at school or business is seldom punished by the family. Sons are frequently indulged by their parents and children are seldom punished. It is not unusual to find a son in a middle-class family who does no work and simply lives off the family. A younger son will be indulged in this behavior. However, when the head of the family dies, the eldest son is expected to give up his pursuits and to run the family business. Thus sons who were in college (in India or the U.S.) or were engaged in artistic or philosophical activities are still expected to end these activities and to head the family business. From all indications, there does not seem to be too much resistance to this situation. (A-S, E)

d. The extended family frequently includes grandparents, spinster or widow aunts, nieces, nephews and frequently the families of younger brothers. It is not uncommon for a woman who has left her husband (or vice versa) to bring her children to live with her in the house of her eldest brother. This is true in poor families as well as wealthy ones. Among the poor, however, the extended family is more limited. The financial situation makes it difficult for a large family. Nevertheless, it is not uncommon to find an elder son supporting his mother and younger brothers and sisters and delaying his own marriage until he has provided for the marriages of his brothers and sisters. When he does marry, his mother will continue living with him. Sometimes his married sisters will live with him. To his sisters' children he is uncle and father. Even when his sisters live in their husband's households, he is called upon frequently to help them deal with problems with his nieces and nephews and is looked upon as an authority figure. Farm families often have an extended family (up to three generations) and farm the land in common. When friction does occur between brothers and their wives (which is not uncommon considering the often crowded conditions) the younger brothers usually leave the household and are given a small settlement of land or money as part of their claim. There is a desire to avoid division of property into small parts. Younger sons who leave home frequently have to be content with allowing the elder brother to run the business and to give them a share of the profits (if they wish to). (A-S, E)

e. The kin group is created by marriage and blood. Families frequently marry off daughters to families in order to create alliances with other families of the same village. Since blood kinship is through the male only, a man may marry his aunt's daughter, but not pected to end these activities and to head the family business. From all indications, there does not seem to be too much resistance to this situation. (A-S, E)

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As a rule, family clans wield little or no economic power. They usually provide moral and physical support in times of crises. In a dispute over land with a neighbor, the members of the family in the same village will put pressure on the other party (including physical violence) to give up his claims. It is not uncommon for family disputes to bring in family members of a number of nearby villages just as weddings would do the same. (A-S, E, PS)

f. One may be admitted to a family by marriage or adoption. While adoption is uncommon, the sons of younger brothers are sometimes raised in a household that has no son. A woman's allegiance is to her family by marriage, but she does not necessarily lose contact with her own family.

In times of crises, her husband may provide aid to her family, but he is not required to do so for purposes of preserving his honor (as is common in Japan). A woman will frequently go to the house of her mother to give birth to her first child and will sometimes return for visits that may last for a few months. (A-S)

g. Urbanization, industrialization and modern medical practices have begun to make changes in family life in India. (A-S, E, PS)

Ideas to Consider and Debate:

1. More than 70% of India's population still lives in rural villages. This has a great effect on the maintenance of traditional family life.

2. Many Indian families living in urban areas are squatters and simply live on the streets or in bustees (small hovels in Calcutta made of waste materials). Living in this fashion has a great impact on family life.

3. The Indian government has attempted to change the nature of the traditional family. What features would they wish to change? What problems have they encountered with their programs? Why is there more resistance to birth control in India than in Japan? How are India's housing problems different from those of Japan? How does the Indian government's program to transform family life compare in purpose and method with the program of the Chinese government?

4. Western-style education that has been introduced on a large scale in India has had profound effects on traditional family life.

5. The continuing use of arranged marriages in India helps a family to sustain its economic and political power. How does this happen?

6. The Indian family clan is quite different in its behavior in times of stress than the clan in Japan. What are these differences?

7. One author noted that as long as the family in India maintains its authority, there will be homogeneity within the family. The breakup of family authority implies an end to family homogeneity.

8. How do the religions of India affect the family tranditons and authority? How does family authority strengthen the caste system of India?

9. One observer noted that despite the depressing poverty, Indian

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8. How do the religions of India affect the family tranditons and authority? How does family authority strengthen the caste system of India?

9. One observer noted that despite the depressing poverty, Indian families (including those living in bustees) seem to be happier and have a stronger attachment for each other than American families. Can you explain this observation?

B. The Role of the Father

Concepts and Understandings

Japan, China and India

1. Men have superior status and rights. (A-S, E)

   What legal rights did men have that were traditionally denied to women?

Rights of inheritance.
Rights to divorce.
Rights to polygamy (or concubines).
Rights to an education.
Political rights.
Decision making in the family.

What was the traditional relationship of men to their wives? What was the relationship of men to their children? What roles do men play in decision making in the immediate family and in the clan? What traditional roles did men play in government operations (e.g. the Panchayats in India, the scholar group in China, the lords and samurai of Japan)? What changes has modern society brought to these traditional rights? How has the Japanese Constitution of 1947, the Chinese government and the Indian Constitution of 1950 affected these traditional rights?

How has urbanization and industrialization affected traditional male rights? How had increased education of women affected these rights? How does the status of the male and his rights differ from urban to rural societies? What position is played by the male head of the household concerning his married children and their spouses? How does the role of the male in Japan, China and India today differ from that of American males? How is it similar?

2. Inheritance and family kinship follows the male line. (A-S)

How is family kinship traced in Japan, China and India? What taboos, if any, are placed on marriage as a result of family relationships? Can a boy marry his cousin (his uncle's daughter on his mother's side, or his aunt's daughter on his father's side)?

How is property divided in the traditional family upon the death of the head of the household? How are wives and daughters affected by the inheritance tradition upon the death of the head of the house? What is expected of women when their husbands die?

How do modern practices differ from the traditional practice of inheritance? What differences are discernible in each of these nations today? How are kinship relations affected by emigration to other regions or nations?

3. Men are engaged in supporting the family. (E)

What are the traditional methods of training and educating males for their future roles in Japan, China and India? How do these practices vary in rural and urban areas?

What responsibilities does the traditional society require the male to undertake towards his grandparents, parents, brothers, sisters and their families? How have urbanization and migration affected these traditional responsibilities? What role is played by the

What was the traditional relationship of men to their wives? What was the relationship of men to their children? What roles do men play in decision making in the immediate family and in the clan? What traditional roles did men play in government operations (e.g. the Panchayats in India, the scholar group in China, the lords and samurai of Japan)? What changes has modern society brought to these traditional rights? How has the Japanese Constitution of 1947, the Chinese government and the Indian Constitution of 1950 affected these traditional rights?

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What are the traditional methods of training and educating males for their future roles in Japan, China and India? How do these practices vary in rural and urban areas?

What responsibilities does the traditional society require the male to undertake towards his grandparents, parents, brothers, sisters and their families? How have urbanization and migration affected these traditional responsibilities? What role is played by the woman in the support of a family? What training is she given? How have modern coeducational systems put women in a more competitive role with men?

4. Men occupy a special role in the education and rearing of their children. (A-S)

What is the relationship of the father to his children? Who rears and cares for the infant and the young child? How does a father treat his sons? His daughters? Compare the roles of fathers in Japan, China and India with reference to decision making concerning children's lives and the intensity of their relationships. How is this different from an American male and his children?

How permissive is the family with the young child? How much warmth and affection is the father expected to show toward his children? How have these relationships changed because of modern influences? Is there a generation gap in these countries today between the fathers and their children? Compare the conflicts of fathers and sons and daughters in Japan, China and India with the conflicts in American families today.

5. Families seldom have privacy, nor are men expected to show affection towards their wives. (A-S)

   What effect does living together as an extended family have on privacy? What problems would be encountered by a husband and wife living in a small (or even a large) home with other family members? What is the relationship of the husband and the wife? If a mother-in-law abuses (ore even beats) her daughter-in-law, is the husband expected to come to her aid? How does social custom affect their relations (e.g. geishas in Japan, concubines in China, exclusion of women from social life in all three countries)?

   How has modernization affected these relationships? How has urbanization and the slow demise of the extended family affected these relationships? What legal changes have affected these traditional patterns?

C. The Role of the Mother

Concepts and Understandings

Japan, China and India

1. Women have a traditional role of subservience to their fathers, husbands and sons. (A-S, E, PS)

   What rights does a father have in deciding the future of his daughter in the traditional society? Compare the rights of the father over his daughters in Japan, China and India. Where does the father have the greatest amount of power over the life of his daughter?

   What rights does a wife have in her husband's household? What decisions does she make by herself? What decisions does she make while consulting her husband? What decisions are prohibited to her?

   What is the situation of the wife upon the death of her husband? How does traditional society in these countries restrict the lives of widows and divorcees (e.g. purdah, suttee, etc.)? What may a Japanese wife do if her husband deserts her? What does a Chinese woman do? How would an Indian wife react to abandonment in her traditional way?

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Are there any differences between wives in rural areas and those in urban areas? Are there any differences in the rights and authority of women as one compares the wealthy and the poor? What is expected of a wealthy Japanese wife that is not expected of the poor woman?

How have modern social and political pressures affected the status of the woman in this country. How are the lives of these modern women of Japan, China and India still different from those of American women?

2. The role of women in the family is dedicated primarily to household tasks. (A-S, E)

What is the role of women in the everyday household tasks? How does religious tradition of Japan, India and China perpetuate this situation? What role does the mother-in-law play in the household in Japan, China and India? What is expected of her? What does she expect of her daughters-in-law? What is the role of the mother and the grandmother in child-rearing? How does the presence of other women in the household affect her work and her situation?

What traditions are maintained in traditional household for women concerning:

household tasks
social life
eating of meals
supplementing the husband's income
education of children
religious ceremonies.

How have modern influences affected the traditions of household relationships and work? Compare the household tasks of the Japanese, Chinese and Indian women of today with those of American women.

What roles do these women play in maintaining the religious and traditions of their societies?

D. The Roles of Sons and Daughters

Concepts and Understandings

Japan, China and India

1. Sons still receive preferential treatment in the traditional family (A-S)

Why do these traditional families prefer sons to daughters? Why is this tradition stronger in the rural areas than in urban areas?

How does the preference for sons affect the treatment of children? How is their upbringing different? How is their education different? What is permitted to sons that is forbidden to daughters? How do the rules of inheritance and kinship affect sons and daughters?

How does a brother treat his sister in these traditional societies? What can a sister expect from her brother in the way of aid? Can a sister make demands on her brother if she is married? If a husband mistreats a wife, can the wife's brother intervene? How? Can a brother expect any aid from his sister's husband? What responsibilities does a brother have to his sister after their father has passed away?

How do the successes or failures of sons and daughters affect the family? How do brothers and sisters view each other's successes or failures? What responsibility does the and her situation?

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How do the successes or failures of sons and daughters affect the family? How do brothers and sisters view each other's successes or failures? What responsibility does the elder brother have to his younger brothers? How have modern influences changed the relationships of brothers and sisters? How different are the relationships of American children from those of children of Japan, China and India? Does the fact that Asian families tend to be much larger than American families have any part in determining these relationships?

2. Eldest sons still receive preferential treatment. (A-S, E)

How does the treatment of eldest sons differ from that of younger sons? Why is the eldest son usually held in such esteem? If the eldest son fails to bring honor to the family, what means are provided for by the traditional society to remedy this in Japan, China and India? What differences exist in the preferential treatment of elder sons in Japan, China and India? Are these societies all alike in this respect?

How does the education of the eldest son differ from that of his younger brothers? Are there situations where they are treated in a similar fashionin educational matters?

What responsibilities does the eldest son have to his family? If the father should die while the son is still in his teens, what does the family expect of him? How is he trained for his future responsibilities? How do rural traditions concerning the eldest son differ from urban tradition?

How have modern influences changed the preference shown for the eldest sons? What role has education played in decreasing the importance of the eldest sons? How has admission to colleges by a rigorous examination system helped to change the preferential treatment of the eldest sons?

3. Respect for elders is an important aspect of the traditional society in Japan, China and India. (A-S)

What religious and traditional institutions support the practice of respect for elders? Are there any variations in this respect between the Japanese, the Chinese and the Indian traditions? What does filial respect mean in terms of the relationships and obligations of children to their parents? How does it affect the relationships of the children to each other? What has happened to the practice of filial respect with the increasing influence of urbanization, industrialization, Western-style education and Communism?

How do the relationships between children and their parents in Japan, China and India differ from those of the children of the United States and their parents? Compare such institutions as dating and marriage, occupational choices, educational choices, spending power, cultural leadership, etc.

E. The Role of Grandparents

Concepts and Understandings

Japan, China and India

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What new relationships are established when a bride goes to live with her husband's family? What is the relationship of a married son and his mother? To whom does a married son owe allegiance, his mother or his wife? What does the mother-in-law expect of her daughters-in-law when living together? What does the mother expect for her sons when living together as an extended family? How is it possible for women to dominate an extended family (generally an older grandmother does this) in a traditionally male-dominated society? Is this contradictory?

How have modern influences affected the relationships of this traditional family? How has the breakup of the extended family in many instances change the role of in-laws?

2. Age in the traditional society of Japan, China and India is an asset. (A-S, E, PS)

What is the traditional view of the aged? How does this view reveal itself in the treatment of older people in these societies?

How is the veneration of age related to the religions of these regions? Consider the concepts of Confucianism, Shintoism, Buddhism and Hinduism concerning age. How are they different? How are they similar?

How do the role and status of the young change as one gets older in these societies? When does the status of a daughter-in-law change? When does the status of a son change?

How have urbanization, industrialization, Western-style education and Communism changed the traditional outlook on age? How have these new situations created new conflicts in Japan, China and India?

Compare the traditional attitude of these societies toward the aged with that of the United States? Where are the aged more accepted? Where do they play a larger role in family life and government? How are the changing values of Twentieth century Japan, China and India becoming more similar to our own?

F. Patterns of Marriage and Divorce

Concepts and Understandings

Japan, China and India

1. Marriages are still arranged primarily by a go-between rather than by the people directly concerned. (A-S)

   How are marriages arranged in these traditional societies? Why are intermediaries used? What other ways are there of obtaining marriage partners? How does the use of arranged marriages perpetuate homogeneity in society? How are the courtship and marriage patterns different in these countries than in the U.S.? At what ages do marriages usually take place? What arrangements are traditionally made by the intermediaries concerning gifts and dowries? Describe the wedding ceremony in the traditional society of these countries?

   How have modern changes affected the traditional arranged marriage? How has coeducation affected the arranged marriage? How have urbanization and industrialization affected the arranged marriage? What has the Chinese government done to change the pattern of marriage and its arrangements? Why has the arranged marriage survived so strongly in many urban centers that are Westernized?

2. Marriage arrangements follow certain restrictions such as caste, wealth, religion, economic and political connections and astrology. (A-S)

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   What factors restrict the choice of marriage partners in these countries? What role do religious differences play in preventing some marriages in Japan, China and India? What role does caste play in India in the choice of marriage partners? How do wealth and economic background influence the choice of marriage partners? In the traditional societies of Japan, China and India, marriages were used as a means to further family ties. How was this accomplished? What influences did the family clans in Japan and China have in selecting marriage partners? How have urbanization, industrialization and modern education affected these traditional considerations? How has Communism in China attempted to affect the influences of religion, wealth and political connections in the selection of a marriage partner? Has modern education affected the astrological or supernatural considerations in the choice of marriage partners? What effects, if any, has the Indian Constitution outlawing discrimination due to caste had on the role of caste in the selection of a marriage partner? What kind of person would you want to marry? Compare your ideas with the desirable qualities of a marriage made in Asia. Are American values really different from Asian values in the selection of a marriage partner?

3. Upon marriage, a girl's life changes more radically than in Western society. (A-S)

When a new bride goes to live with her husband's family, what must she expect? What is expected of her in her new situation? How is living in an extended family different from living alone?

Under what conditions does the new bride's status change within the family? How have education and urbanization affected the situation of the bride in the traditional family? What obligation still exist for the new bride in Japan, China and India despite the influences of Westernization?

4. Marriage traditions are still usually costly and involve many social obligations. (E, A-S)

How are marriages celebrated by the Japanese, Chinese and Indians? What social obligations do the fathers of the bride and groom have? How do poor families pay the expenses of costly weddings? Since the traditional marriage celebrations are so costly, why don't the poorer people give up the elaborate celebrations? How does "conspicuous consumption" operate in Japan, China and India with regard to weddings? Describe the festivities involving a traditional wedding?

How has the celebration of weddings changed as a result of Western influences? What effects has the Communist government of China had on the celebration of the traditional wedding? Are weddings celebrated in the same way by the rich and the poor; the educated and the uneducated; the upper castes and the lower castes?

Are American weddings very different from those in the traditions of Japan, China and India? Do Americans also spend large amounts of money that they can't afford for the wedding of one of their children?

5. With few exceptions, the pre-marital relationships of boys and girls in Japan, China and India are quite different from those of the United States. (A-S)

How are dating and courtship practices different from those in the United States? How do these traditional societies prepare a young girl to be a wife and a mother? How do these traditional

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6. Divorce, while available to both male and female today, is still usually the prerogative of the male. (A-S)

Under what conditions is divorce possible in each of these Asian nations? How does a person obtain a divorce in these societies? If a woman is divorced, what is expected of her by the traditional society? Can she remarry? What happens to her children if she has any? Is the male expected to give her financial support after divorce? Is she accepted in her society? How are the situations of divorced women in Japan, China and India different from those of divorced women in the United States? Do these societies frown upon divorce? How do these societies view the male who is divorced? Is there any loss of status for him?

How have changes effected by urbanization and industrialization affected the number of divorces in Japan, China and India? What effects does living in a rural community have on the number of divorces and their consequences as opposed to living in an urban community? Does the wealth of the individual affect the use of divorce as a means of solving personal problems?

7. Divorce in Japan, China and India is used less as a means of solving personal problems than in the United States. (A-S)

What do statistics reveal about the number of divorces in the traditional family in Japan, China and India? Why is divorce practiced with so much less frequency than in European or American families?

What are the effects of Confucianist teachings ooncerning divorce and the relationships between husband and wife on marriages in Japan and China? How does the traditional practice of arranged marriages help to decrease the number of divorces? How does the use of marriages as a means of solidifying political and economic connections with other families help to limit divorce? How does living in the extended family affect divorces? How does the traditional training of the Japanese, Chinese and Indian girl prepare her to live with her husband despite poor personal relations? How does the possible loss of social status that usually accompanies divorce for a woman prevent the breakup of families? How do the special rights accorded to the male and his life outside his family prevent divorce?

8. The social role and the status of a divorced woman or a widow are quite different in Japan, China and India from those in the United States. (A-S)

What happens to a woman if she is divorced by her husband? Can she remarry? Would anyone want to marry her? What happens to the children of her marriage? Does she have any rights to alimony or some sort of help in raising her children? What happens to the dowry that the husband received when he married her? Must it be returned? Does her family return gifts they received from the groom's family (if they received any)? Must the divorced woman or the widow go into seclusion within the family walls (purdah, etc.)? Does she continue to live with her husband's family after widowhood or divorce?

What new changes have recently occurred to improve the situation of the divorced or widowed woman in Japan, China and India? Has industrialization given more freedom to these women? Has education changed the role of the divorced or widowed woman in Japan, China andIndia? How have modern influences from the problems?

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Ideas to Discuss (Learning Activities)

1. Divorce in the traditional Asian societies was seldom resorted to because the male had special rights. If he was dissatisfied with his wife, he could openly bring another woman into the household or he could go to be entertained by professionals (e.g. geishas).

2. The role of the wealthy woman in Japan was insignificant, claims one authority, while the function of the wife in the poor family was much greater. The wealthy men did not depend upon their wives for entertainment or love since they had the funds to go to geishas or ryas. The poor man, lacking these funds, had an entirely different relationship with his wife.

3. It has been stated many times that the traditions of a society are maintained by women. Does this apply to Japan, China and India?

4. Psychologists and sociologists frequently examine the patterns of raising children in order to determine the type of adult that will emerge. What do you think about the following?

    a. Japanese boys, Margaret Mead commented, are not given the same toilet training given to the girls. A girl is expected to keep herself clean at a very early age. A Japanese boy is not rushed or scolded if he is still' not toilet trained by the time he is two years old (or more).

    b. American mothers when they care for their infant children talk to them and try to encourage a response from the baby (laughter, reaching for something, etc.) Japanese mothers seldom encourage response, but rather spend time trying to quiet or pacify the baby by rocking it or feeding it.

    c. Japanese boys are usually indulged more than their sisters. The same is true in China and India where a boy is given his way at an early age, while the girls are ignored or given less consideration.

    d. The closeness of living together as an extended family has a marked affect on the children. It has been claimed that the presence of so many aunts, uncles, cousins, grandparents, etc. gives the children of Japan, China and India a strong security and feeling of love. Children in these societies can find substitutes easily if their parents are dead, away from home, or simply uninterested in them.

    e. The closeness of living together, especially in the paper house of the Japanese, leads to a lack of privacy at a very early age. This affects attitudes towards sex and privacy.

    f. There have been many claims that nervous disorders and psychiatric treatment are almost unknown in these traditional Asian societies. Could this be caused by the failure of the family to report it by submitting the individual for treatment or might it have some relationship

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   g. David Reisman claims that the Japanese child has few of the problems that are associated with the American teenager because the child is permitted to enjoy his child's world and is not rushed into the adult world.

   h. Japanese and Chinese children are usually more quiet and polite than American children. They tend to have a greater respect for adults.

5. The relationships of the elder brother and the younger brother is undergoing great changes. Since college admission in Japan is very difficult, only the very best can pass the entrance examinations. If a younger brother is admitted to Todai (University of Tokyo) and the elder brother did not manage to gain admission to a first rank college, how might their relationship change?

6. Women in all of these Asian countries have entered the professions in larger numbers than ever before (e.g. scientists, engineers, sociologists, doctors, etc.). How would this affect the traditional relationship between men and women.

7. It has been said that when Japanese (and in some cases Indian) families come to live temporarily in the United States, upon their return to their native lands, they are social misfits. If you visited a typical Japanese family in Tokyo, what would the role of the wife be in entertaining you? How is this different from the role of the American wife?

8. Writers about the Japanese, Chinese and Indian families have frequently pointed out the tyranny of the mother-in-law over her household. The abuse of the daughters-in-law and frequently the domination of her sons put the traditional mother in a unique situation.

9. One of the more noticeable tendencies of Westernization has been the substitution of the tyranny of the mother-in-law for that of the daughter-in-law. How have these new influences affected the role of the mother-in-law. How have urbanization and small apartments and houses affected the traditional rights of the mother-in-law?

10. There are a number of writers who feel that Western ideas have had only superficial effects on life in the traditional family. They point out that while rock and roll and blue jeans seem to be prevalent in the cities, they have not changed fundamental traditions there. In the rural areas, they have had almost no effect whatsoever. Note the continued use of arranged marriages and child-rearing practices in urban Japan and India, and the continuation of these practices in modern China. In China, it is not unusual for a couple working in a factory together who want to marry, to bring in a third party (the foreman, etc.) to act as a go-between in arranging the marriage.

11. The presence of coeducation and continued contacts in industrial plants and offices will eventually affect the pattern of arranged marriages. A large number of sociologists believe this to be true for Japan, China and India.

12. The basis of family life is the inferiority of women. If this were changed, the entire traditional structure would have to change.

13. Religion reinforces the traditional family relationship. Only when the doctrines of Shintoism, Bhuddism, Confucianism and Hinduism are weakened, will the Japanese, Chinese and Indians see any real change in their family relationships.

14. Government programs in urban redevelopment, sanitation and education are designed to make fundamental changes in family life in Japan, China and India. What types of programs do you think would be effective in doing this? What difficulties would these programs encounter?

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10. There are a number of writers who feel that Western ideas have had only superficial effects on life in the traditional family. They point out that while rock and roll and blue jeans seem to be prevalent in the cities, they have not changed fundamental traditions there. In the rural areas, they have had almost no effect whatsoever. Note the continued use of arranged marriages and child-rearing practices in urban Japan and India, and the continuation of these practices in modern China. In China, it is not unusual for a couple working in a factory together who want to marry, to bring in a third party (the foreman, etc.) to act as a go-between in arranging the marriage.

11. The presence of coeducation and continued contacts in industrial plants and offices will eventually affect the pattern of arranged marriages. A large number of sociologists believe this to be true for Japan, China and India.

12. The basis of family life is the inferiority of women. If this were changed, the entire traditional structure would have to change.

13. Religion reinforces the traditional family relationship. Only when the doctrines of Shintoism, Bhuddism, Confucianism and Hinduism are weakened, will the Japanese, Chinese and Indians see any real change in their family relationships.

14. Government programs in urban redevelopment, sanitation and education are designed to make fundamental changes in family life in Japan, China and India. What types of programs do you think would be effective in doing this? What difficulties would these programs encounter?

15. The attempt to limit population through the use of birth control has run into opposition by traditional forces rather than by religious forces in Japan, China and India. What traditional forces would oppose birth control? Why?

16. Adoption and marriage have played major roles in the continuation of family economic and political power in Japan, China and India.

17. The paternalistic attitude of Japanese families has been extended into the industries of this nation. It has been reported by observers that the Japanese industrial plant is like a family for its workers. They not only provide food at low cost, education, entertainment and often housing, but there is a tendency to give great preference to workers

on the basis of seniority instead of competence. It has been reported, furthermore, that this paternalistic attitude results in the retention of many workers who would have been fired for incompetency in the United States. This attitude results in industrial plants employing many workers who are incompetent or who are not needed as a result of automation. Only low wages and production costs permit these factories to compete with foreign companies.

18. The extended family and the clan in Japan, China and India have eased the burdens of poverty, depression and national catastrophe.

19. One reason for the infrequency of divorce in Japan, China and India is to the pressures of the extended family and the clan to keep the marriage together.

20. In its earlier history, Japan maintained an equality between men and women. By the fourteenth century, the spread of Confucianist and Buddhist ideas in Japan resulted in the growth of inequality between men and women.

21. A major emphasis of the Chinese government today has been to end the veneration of age and the wisdom of the aged. This is essential to the current policy of industrialization in China.

22. In Japan, the traditions of cooperation are vastly different from those of the United States. Competition is much more limited than in the U.S. and certainly not so open. The rural traditions of the buraku (the rural community) are still prevalent in the rural areas as well as in many sections of the cities. Cooperation and harmony are encouraged by hachibu (a type of social and religious ostracism). The individual is encouraged to play the role that is expected of him. Nevertheless, this is not a society of equals, but rather a society in which each person is expected to know his place and to play his special role.

23. The Japanese still utilize the dozoku system (a type of vassalage or allegiance of kinship groups and non-kinship groups to a main house) and that of the oyabun (ritual parents often chosen by the individual themself) in their relations. In industries, many foremen or chiefs act as oyabuns and have close personal relations with their workers that include helping to solve their personal problems). The dozoku system still prevails in many industries where one family with the help of a number of others controls the production or sale of some items (e.g. drugs). In this way, family relationships have been extended to industry and commerce.

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24. Ruth Benedict in her investigations claimed that the Japanese relationships were unique and unlike anything developed in the West. The sense of cooperation and the fulfillment of obligations by the Japanese were typical of this. Ronald P. Dore viewed the same situation differently. He wrote that the Japanese were not unique, but rather that things that Westerners considered for their private personal relationships were brought to a broader level to include family and society. Thus the cooperation brought about by the concepts of on and giri that insist upon the fulfillment of the individual's obligations to his family, his community and his superiors is widespread in Japan. Contrast this with the concepts of obligation in Western societies.

25. The frequent use of adoption of a son that was intelligent or particularly capable was a major force for social mobility in Japan for centuries.

26. By using adoption of a capable son when one was not available meant the strengthening of particular Japanese families. By contrast, the Chinese and Indians who made less use of this tradition tended to dissipate family wealth. In this way, continuity of family fortunes and fame was more assured of its continuance in Japan than in China or India.

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Theme III - Religion and Society

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How do the religions serve the needs of the state and the people? How do the religions modify the actions of the state and the people? How do the religions differ from one another?

A. Basic Philosophy of Religion

1. Shinto: The sources of Shintoism stems from the Kojiki and the Nikon-shoki.

Concepts and Understandings

a. Shinto is animistic in its origin and theory; nature is divine. The manifestations of nature are inspiring and beautiful. (A-S)

b. Physical beauty is stressed in all aspects of life.

c. The divine creation of Japan and the Japanese makes them a very special people.

2. Buddhism: Mahayana Buddhism - Practiced in Japan and China

Concepts and Understandings

a. Suffering and hardship are part of life. (A-S)

b. Anyone who is moved by the suffering of others and attempts to enlighten them becomes a Bodhisattva. This role may be played by any person.

c. Bodhisattvas and Buddhas may be prayed to for aid and compassion. In Japan, Amid and Kwannon are among the more important Bodhisattvas.

d. Unlike Hinayana Buddhism (India and Southeast Asia), Mahayana Buddhism does not require man to find salvation on his own. Prayer can be used for this purpose. The belief in nirvana and spiritual regeneration is minimized here. Instead, the concepts of a heaven and a hell were substituted and play a larger role in Japan and China

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e. Mahayana Buddhism in China and Japan are similar. Both have absorbed Confucianist concepts and made them an integral part of the religion.

Zen Buddhism: Practiced primarily in Japan

Concepts and Understandings

f. Buddha is everywhere and everpresent. He is eternal. (A-S)

g. Man must seek Buddha by understanding his own nature. Man must find Buddha himself. He cannot be helped by anyone or by prayer and worship.

h. Enlightenment comes suddenly, but there must be years of meditation prior to it. This meditation must include a simple and self-disciplined life.

i. Truth cannot be explained or analyzed. There is little value to words, books or discussions of any sort.

j. The contemplation of nature and its beauty of arrangement aid the individual to find enlightenment. Thus Zen Buddhism frequently emphasizes the beauties of gardening, flower arrangements, calligraphy, tea drinking ceremonies, etc.

3. Confucianism: The sources of Confucianism can be found in the Four Books and the Five Classics. For classroom purposes, the Analects (or sayings) of Confucious is most appropriate.

Concepts and Understandings

a. Man is by nature a social animal and lives with other men by his own choice. This is revealed by a human quality named jen; a kind of humane or sympathetic feeling. The quality of jen implies a desire to help others. (A-S)

b. "Right action" is a basic tenet of this philosophy. There are duties and obligations that are "right" for five basic social relationships: ruler and subject, father and son, elder brother and younger brother, husband and wife, friend and friend. These relationships imply the superiority of one person in this relationship (except in friendship), but they also imply the mutual obligations that are essential in these relationships.

c. The major stress that has shaped Chinese tradition is the idea of the individual adjusting to a situation (whether it is nature, the government or anything else) and not trying to adjust the situation to himself.

d. The Li Chi explains the rites of worship and the rituals required by certain situations (e.g. death).

e. The emergence of Confucianism as a religious (or philosophical) force stressed ancestor worship and vague concepts of an impersonal heaven. While heaven directs the operations of life, if man cooperates, he will prosper. If man operates against the dictates of heaven, he will not only fail in his ventures, but might bring harm to his

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f. Education was important in helping the individual to form a moral character. Education was ethical rather than vocational or cultural in the original conception. With the passage of many centuries, the stress on education was greatly increased. The type of education stressed by later Confucianists involved the memorization of vast amounts of materials instead of logic and reasoning of ethical issues.

g. The major goal of Confucianism was the creation of a better society. It stressed life on earth rather than life in the future. For this reason, among others, many authors feel that Confucianism is not a religion but rather an ethical force with its own binding dogma. A close parallel to this type of thinking would be to compare the role of Confucianism in China to that of democracy in the U.S. or Marxism in the U.S.S.R. However, Confucianism is a much more completely codified ethical system and guide to living than either democracy or Marxism. Perhaps it would be best to treat Confucianism less as a religion and more as an ethical system that was combined with local practices to form an organized religion; e.g. Confucianism and Buddhism, and Confucianism and Shintoism.

4. Taoism: as derived from Tao Te Ching and Chuang Tzu

Concepts and Understandings

a. The best life is that lived by man in a natural way. Any changes or improvements made by man are artificial and actually prevent man from really being free. (A-S)

b. Tao as a force is indescribable. It is everywhere and can be seen only in the absence of social conventions and man's adaptations. To act naturally requires the absence of unnatural desires, purposes or social restraints.

c. Good and evil were inventions of men and are not absolute values. The only good is the free expression of man's nature. Anything else is evil.

d. Taoism later developed a cult of magic and worship of the spirits of things and persons.

5. **Hinduism**: as derived from the four Vedas. For classroom purposes the Vedanta as expressed in the Upanishads are most appropriate.

Concepts and Understandings

a. While there are thousands of manifestations, there is one ultimate reality that is formless and nameless. (A-S)

b. The major gods in the Hindu religion are Brahma, the Creator; Vishnu, the Preserver; and Siva, the Destroyer. The latter two are worshipped by most Hindus. These gods all have consorts and personalities of their own.

c. Hindu philosophy explains that the worship of the gods are a means of achieving enlightenment and not ends in themselves. The final aim of the religion is the liberation from human consciousness to a higher consciousness; a consciousness of the infinite ultimate reality. Man must rise above his body and liberate himself from its restrictions.

d. The essential self of man has

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d. The essential self of man has no beginning or end. It can repeat itself in any physical form: humans, animals or inanimate objects.

e. Karma determines the rebirth of the self. Man's present actions determines his future karma. Spiritual values and their implementation therefore determine the karma of an individual. Thus the caste system fulfills a role within the religious grouping that tries to separate the best from the good from the evil. Merit in one's life will bring one into a higher caste in the next life.

f. Dharma: the duty of the individual. Dharma guides man in his behavior in life in order to achieve liberation. Man's desires must be satisfied in accordance with the rules of nature and with moderation. The guide to right conduct includes such basic principles as the search for truth, purity, detachment, sacrifice and non-violence.

g. One can renounce desire and attachment and contemplate spiritual matters and still participate in the affairs of the family and society. The asrama of life lead from that of a student to that of a family man, to that of an anchorite to, finally, a complete renunciation of property and earthly values (sannyasin) at a later stage in life. Thus Hinduism encourages the individual to take part in business, to marry and have children and eventually to renounce everything material. This results in a combination of material and spiritual values.

h. Hinduism has changed in practice with the inclusion of superstition, and emphasis on the magical powers of prayer. Priests in many Hindu temples encourage sacrifice and donations to appease the God or to encourage him to grant their requests. The literature and legends of Hinduism often assign human values and conflicts to the Gods; they make love, they quarrel, they fight, etc. This popularization of the gods plays down the emphasis on spiritualism and karma.

6. Islam: as derived from the Koran

Concepts and Understandings

a. Islam sets rules of conduct for all aspects of life including the operation of the government and the economic lives of the members of the sect. Unlike many other religions, it does not deal with spiritual matters alone. (A-S)

b. Islam is monotheistic. It recognizes one God and Abraham, Jesus and Muhammed as his prophets. However, Muhammed is viewed as the last and most important prophet. Unlike Christianity, Muhammed is not viewed as a god.

c. The Koran contains many social and ethical teachings ranging over a wide number of topics.

d. Islam preaches that each man has an immortal soul. After his death, he will be punished for his evil deeds or rewarded for his goodness. Each individual, therefore, is responsible for himself and for his own actions. If he follows the teachings of the Koran, he will live a good life according to the revelations of God to Muhammed.

e. The five pillars of Islam are:

There is one God and Muhammed is his prophet.
The Muslim should pray five times daily in a prescribed fashion.
Charity for the poor is

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There is one God and Muhammed is his prophet.
The Muslim should pray five times daily in a prescribed fashion.
Charity for the poor is necessary.
Observance of Ramadan is of great importance. (This month-long holiday celebrates the day Muhammed received his revelation from God and made his Hijra (Hegira) to Medina.)
Pilgrimages to the shrine at Mecca should be made at least once in every Muslim's lifetime.

B. Religion and Society:

1. Shinto

Concepts and Understandings

a. Shinto supports emperor worship and nationalism in Japan. (A-S)

How do the doctrines of Shinto support emperor worship and nationalism in Japan? How do the early legends of the Kojiki and the Nihon-shoki give the emperor supernatural support? How do these books make the Japanese aware of their uniqueness?

What was the role of the emperors in Shinto worship? What obligations did the people of Japan have to the emperor as a result of Shintoism? How was Shintoism integrated into a code of behavior (bushido)? Was Shintoism responsible (at least partially) for the rise of militarism in Japan in the 1930's? How did the military use Shintoism to reinforce their powers?

What changes did the Americans try to make in Shintoism during the occupation of Japan? How did these changes actually affect Shintoism? How has industrialization and urbanization affected Shintoism? How has modern Western-style education affected Shintoism? What role does Shintoism play in Japan today? How much influence does it have on the Japanese?

b. Shintoism has played a major role in developing Japanese artistic taste, especially in the appreciation of nature's beauty and simplicity.

How does Shinto philosophy view nature and natural beauty? By creating a type of anthropomorphic religion, did Shintoism give nature a special quality?

How has the philosophy of Shintoism affected the arts of Japan? Can you briefly explain the underlying philosophy of any of the following: ikebana, bonsai planting, garden arrangements, chanoya (tea ceremony), brush painting, ceramic arts,house design and arrangement, woodblock printing, etc.?

How has this love of beauty influenced many aspects of Japanese life? Is this a quality found throughout Japan? Is this true of urban and rural Japan? Can one find the same consciousness of beauty and arrangement in the poor household as well as in the wealthy household? Are the Japanese such avid tourists (in their own country as well as overseas) and photographers because of this background? Compare photographs of contemporary Japanese buildings, industrial complexes, etc. with those being built in the United States or Great Britain. Are there any distinctive features noticeable in the

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c. While stressing duty, Shintoism absorbed a good deal of Confucian philosophy from China and became a major supporter of filial piety.

How does Shintoism treat the relations of father to son, of eldest brother to younger brother, and of husband to wife? What roles does Shintoism provide for each of these persons within the family and the community? How does Shintoism create a feeling of community? What is the role of Shintoism in limiting competition of individuals?

How have the events of modern times and its changes affected this aspect of Shinto philosophy? How has the abandonment of emperor worship in the new constitution affected Shintoism? Has there been a decay of relationships due to these new changes? Has industrialization destroyed the traditional family and community relationships?

Are the Japanese a truly religious people? Which is of greater importance to them; the ethics of Shintoism or the religious dogma of Shintoism? Has there been a real change of relationships because of the weakening of Shintoism in Japan after World War II?

2. Buddhism

Concepts and Understandings

a. In China and Japan Buddhism put few strictures on mercantile activities. As opposed to Legalism and Confucianism which favored agricultural pursuits and were negative or condemning of commercial pursuits, Buddhism not only encouraged such activities, but the monasteries themselves often engaged in such activities. In the economic order, Confucianism and Shintoism both relegated mercantile activities to the bottom of society and considered them as undesirable. Buddhism helped to ease the harshness of the condemnation of commerce and often to encourage it. (A-S)

What was the attitude of Mahayana Buddhism towards commercial activities? What types of commercial activities were acceptable? Describe the commercial activities of Buddhist monasteries from the tenth century onward in China. With the weakening of the influence of Buddhism in China, how were the attitudes towards mercantile activities affected? How did Buddhist philosophy fit into the mercantile activities that were prevalent in seventeenth and eighteenth century Edo (Tokyo)? Did Buddhism play the same role as the Protestant Ethic did in the formation of capitalism?

b. In China and Japan, Buddhism provided the spiritualism that was lacking in the local religions and thus filled a vacuum.

What was the essence of the religious philosophy of Mahayana Buddhism? How did this differ from Hinayana Buddhism in India and Southeast Asia? Why did Mahayana Buddhism spread so quickly in China and Japan? How Did Mahayana Buddhism provide a philosophy that was lacking in Confucianism, Legalism and Shintoism? What concepts of Buddhism did the Chinese and Japanese

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What effects did Buddhism have on Chinese and Japanese life? How was Buddhism blended with the religions and superstitions of the regions?

c. In China and Japan, Buddhism brought new art forms to an already indigenous style.

What art forms and styles were associated with Buddhism when it was transmitted from India? Compare the Indian statues of Buddha to those of China and Japan. How are the faces similar? How does the manner of posing Buddha compare in each nation? Notice the drapery on many statues of Buddha. What European art style is it similar to? Examine photographs of the settings of

Buddhist temples. How are the settings of the Japanese temples quite different from those of China? How does the use of color paints on the statues of Buddha differ from traditional Chinese and Japanese use of color? How does the shape and structure of Buddhist temples, stupas and monuments differ in India fromthe traditional styles in China and Japan? Can you find Indian influences in the later development of the style of China and Japan?

d. In India, Buddhism largely disappeared with the reemergence of Hinduism by the sixth century A.D.

What role did the Emperor Asoka play in the spread of Buddhism in India, China and Japan? Why were the doctrines of Buddhism so acceptable to so many Asians? What caused the decline of Buddhism in India? Did it have any relation to the great demands of Hinayana Buddhism on the individual? If so, why did it persist in other nations? What elements of Hinduism caught the attention of the people and made it preferable to Buddhism? Why should Buddhism fail in the country of its birth while it succeeded elsewhere?

3. Confucianism

Concepts and Understandings

a. Filial piety was so intrinsically ingrained in the everyday lives of the people that it helped to stabilize the societies of China and Japan and to act as a conservative force. (A-S)

What is meant by filial piety? What were the obligations owed by the sons to their fathers? How was this enforced? How did obligations of the young toward the elderly affect the introduction of change and new ideas?

How did Confucianist ideas tend to stabilize society? What types of changes were permitted? What means did an individual have if he was dissatisfied with conditions? How did this respect for tradition in China color attitude of the Chinese towards other nations?

b. In ancestor worship, the ritual was of less importance than the unity it created with the past.

What is ancestor worship? What rites were associated with it? Why did the Chinese worship their ancestors? What effects did these links with the past have on society? How did they affect attitudes of loyalty to the past and its traditions? How did they affect the introduction of change? How did the worship of differ in India fromthe traditional styles in China and Japan? Can you find Indian influences in the later development of the style of China and Japan?

d. In India, Buddhism largely disappeared with the reemergence of Hinduism by the sixth century A.D.

What role did the Emperor Ashoka play in the spread of Buddhism in India, China and Japan? Why were the doctrines of Buddhism so acceptable to so many Asians? What caused the decline of Buddhism in India? Did it have any relation to the great demands of Hinayana Buddhism on the individual? If so, why did it persist in other nations? What elements of Hinduism caught the attention of the people and made it preferable to Buddhism? Why should Buddhism fail in the country of its birth while it succeeded elsewhere?

3. Confucianism

Concepts and Understandings

a. Filial piety was so intrinsically ingrained in the everyday lives of the people that it helped to stabilize the societies of China and Japan and to act as a conservative force. (A-S)

What is meant by filial piety? What were the obligations owed by the sons to their fathers? How was this enforced? How did obligations of the young toward the elderly affect the introduction of change and new ideas?

How did Confucianist ideas tend to stabilize society? What types of changes were permitted? What means did an individual have if he was dissatisfied with conditions? How did this respect for tradition in China color attitude of the Chinese towards other nations?

b. In ancestor worship, the ritual was of less importance than the unity it created with the past.

What is ancestor worship? What rites were associated with it? Why did the Chinese worship their ancestors? What effects did these links with the past have on society? How did they affect attitudes of loyalty to the past and its traditions? How did they affect the introduction of change? How did the worship of ancestors affect the homogeneity of the Chinese people? What effects did it have in creating unity despite regional differences of terrain, clothing, food and language? What effects did it have on the Chinese who moved overseas and lived as a minority in an alien culture?

c. Confucianism acted to uphold the powers of the government and to provide a form of legitimacy that could be supported by the people.

According to Confucianism, what was the function of the government? What were the duties and rights of the monarch? What obligations did he owe to his people?

What obligations did the people owe to him? If a monarch was evil or wronged the people, what action should be taken? How was nature supposed to correct the wrongdoings of a monarch? Compare Confucius' theories of government and their obligations to the theories of conservative and liberal Europeans, e.g. Thomas Hobbes, John Locke, etc. If Hobbes' ideas had permeated English society as deeply and completely as Confucious', do you think that the history of England would have been different?

According to Confucianism, what was supposed to be the relationship of the monarch to nature? How was the monarch put on his throne? How did these Confucianist concepts of nature affect his ideas on the role of the government. What was the role of jen and yi in the operation of the government?

d. Confucianism created a class of scholars who took an active part as government officials and tended to dominate governmental activities for centuries.

How could a person become a Confucianist scholar? Why did the Chinese want to become scholars? How were scholars considered in China in terms of status, economic position, political rights, etc.? Once appointed to a government position, what was the scholar supposed to do? How long did he keep a specific appointment? What was the purpose of rotating the appointments of the scholars every few years? How did many of the scholars use their positions for their own advantage? How was the power of the scholars offset in local communities? Describe the relationship of the scholars to kings? To the local nobility? To local gentry?

How did the extensive use of Confucianist scholars in government positions tend to affect the introduction of change? How did it treat the new ideas of industrialization and science from the West? How did the scholars react to changes in dynasties of rulers; especially rulers who came from other national groups (e.g. Mongols, Manchus, etc.)?

e. The Confucianist scholars created rigorous examinations for entrance to their ranks that helped to make this group a tightly-knit small group that was steeped in its own traditions.

What kind of examinations were given? What was an aspiring candidate supposed to study? When was he to study?

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What kind of examinations were given? What was an aspiring candidate supposed to study? When was he to study? What was the length of time that he was expected to study? Describe the three degrees given as a result of these examinations and the relative value of each?

Since study required years of unproductive labor, which economic groups could most easily supply candidates? Was the scholar examination system flexible enough so that it permitted all economic and social groups to enter into these studies? What effects did this system have on social mobility in China? What role did the family clans play in helping aspiring youngsters to enter this system? How did families and clans use marriages with scholars as a means of enlarging their powers? How did the local gentry frequently resolve their differences with the scholars?

4. Taoism

Concepts and Understandings

a. Taoism offered an escape from the reality of Confucianism and Legalism by its insistence on man following his own true nature. (A-S)

What did the Taoists believe concerning man and his own natural instincts? What conclusions could one reach concerning man and his relationship with his family, his clan, and his government? How did this highly individualistic concept clash with the doctrines of Confucianism and Legalism? What attempts were made by government officials to counter the ideas of Taoism? How much of this Taoist philosophy was absorbed by the Chinese people? How effective was it in changing Chinese attitudes and behavior?

b. Taoism degenerated into a religion filled with mystery and superstitious rites as a result of the emphasis given to the spirit of nature and the ability of Taoists to read or understand the spirt.

What led to the degeneration of Taoist philosophy? What parts of this philosophy was accepted by the people of China? What Taoist doctrines were either rejected or ignored? How did the Taoists priests, themselves, help in the degeneration of their doctrine through some of their practices?

What was the effect on Taoism when it was blended with Confucianism and Buddhism? To what extent did Taoist thinking influence Confucianism and Buddhism?

How did Taoism change to a religion of magic and superstition? Did Taoists philosophers continue following the basic doctrines of Lao-Tzu? By the nineteenth century, what remained of the Taoist philosophy that was still accepted by the mass of the Chinese people? How did governmental policies help destroy Taoism centuries ago? How is the current Chinese government attempting to combat Taoism wherever it still remains? Why does the current government oppose Taoism?

5. Hinduism

Concepts and Understandings

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5. Hinduism

Concepts and Understandings

a. Hinduism created a fatalistic attitude toward poverty and misery? (A-S)

What is the Hindu philosophy concerning man's poverty and his misery? What could men do about their unfortunate situations? What means were available for improvement? Relate the concept of karma with the misery of many Indians? How did kharma affect their viewpoints towards the state of things?

Why were some men singled out for such misery according to Hinduism? Was this misery a whim of a god or gods? Could one propitiate the gods by offerings or sacrifice and therefore change one's luck? How did the philosophical attitudes of Hinduism towards the gods differ from the popular attitudes? What hopes did the Hindu have for the future? Compare the Hindu concept of the future to the heaven and hell of Christian and Jewish traditions.

What ethical values did Hinduism require of its followers in order to improve their future? How do Hindu ethical values and concepts of good works compare with those found in Christianity, Judaism and Muhammedanism?

b. Hinduism provided the religious reationalization that made the caste system a built-in fixture of Indian society.

What is the caste system? How many castes are there? What is the duty of each caste? What limitations exist on the members of each caste? What relationship does each caste have to the others? What are subcastes? How did they develop? What role does a subcaste play within its major caste? How does caste affect economic status, occupational choice, marriage and modes of living?

How does Hinduism support the presence of a caste system? What Hindu concepts prevent an individual from moving elsewhere and pretending to belong to a higher caste? How has the belief in karma affected the continuance of caste? How has dharma affected the continuance of traditional caste duties? How has Hindu philosophy opposed the Constitutional prohibition of discrimination against outcastes in India today?

c. Hinduism provided a spiritual philosophy that encouraged men to live and to take part in the world of their times.

Although Hinduism is highly spiritual, how did it encourage men to live in their world and to be a part of it? What are the four stages of life? How do they dictate the roles of men in the world? What obligations does Hinduism place on a man towards his family and his community? Does Hinduism encourage men to run off and become religious men while leaving wives and young children to fend for themselves?

What is the Hindu attitude towards business and business activities? What limitations does Hinduism put on commercial activities? What does it prohibit? Does Hinduism show preference for any sort of occupational pursuit? What is the Hindu philosophy concerning agriculture? Does Hinduism provide any special bias or myths concerning agriculture as a means of livelihood? Compare the Japanese and Chinese attitudes towards businessmen with those of the Hindus? Would the Hindus have agreed with Confucianists that

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d. In a nation of vast regional differences, Hinduism has acted to provide the most important source of national unity that can be found in India.

How does Hinduism help to unite India? Despite differences in the names of the gods and some of the rituals, what elements serve to unite the Indian people? Describe the things they hold in common: e.g. basic philosophy, holidays, traditions, food prohibitions, caste system, ethical and moral values? Despite the fact that the Constitution of India declares it to be a secular state, can you find evidence of the influence of Hinduism in it?

6. Islam

Concepts and Understandings

a. Islam provided a series of ethical rules for everyday living that ultimately led to a theocratic state. (A-S)

What are some of the ethical rules that one finds in the Koran or in the commentaries (Hadith)? What is prohibited to the Muslim? Is there more regulation of individual lives in Muhammedanism or in Hinduism? Compare the number and types of proscriptions found in the lives of Muslims to those of the Hindus? Compare them to the Shinto doctrines; the Buddhist doctrines and the Confucianist doctrines. How does the nature and the large number of Muslim precepts encourage a combination of church and state? What is the role of the governments of Muslim states in supporting the religious practices? In questions of law in Muslim nations, which is paramount the secular or the religious law?

What conflicts can be found between the Muslims of India today and the laws of the state that are Hindu oriented? Compare Muslim rules and traditions of education, food, marriage, divorce and the role of women to those of the Hindus. How do some of the Muslim traditions run counter to Indian laws and traditions?

C. Religion and Adjustment of Society to Modern Conditions

Concepts and Understandings

1. Shintoism, while seemingly conservative, permitted room for new changes if they were the desire of the emperor. (A-S)

What is the chief conservative feature of Shintoism? What role does the emperor play in this religion? What ethical principles does Shintoism endorse? What obligations and prohibitions does Shintoism place on the Japanese people? Compare these obligations and prohibitions with those of Confucianism, Buddhism, Hinduism and Muhammedanism.

Why were the Japanese so open to change during the rule of the Emperor Meiji? What role did the emperor play in these changes? How did the end of the shogunate and the rise of the emperor affect these changes? If one were to examine Japanese history, where would you expect to find most of the changes introduced, the people or the nobility? Why was it impossible for new ideas (e.g. Buddhism) to have been introduced into Japan without the support of the emperor or the nobility or both? Why were the Japanese so open to change in the

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2. Buddhism, in its emphasis on spiritual values did not negate commercial activities and often acted as a forward-looking religion.

Since Mahayana Buddhism did not discourage business pursuits, what effects did it have in Japan and China? Whom did Buddhist ethical ideas and everyday philosophy blend with Shintoism in Japan. How did Buddhist teachings conflict with Confucianism in China? How did Confucianist scholar-officials treat Buddhist monasteries and their inhabitants? Explain how the attempt to pacify their Confucianist critics resulted in a watering-down of Buddhist doctrine so that it had little impact in China. How did the failure of Buddhism to secure a strong foothold for its original doctrines in China affect the development of a capitalistic system? Did the repressions of Buddhism by the Chinese government also result in the destruction of a neocapitalistic system that was beginning in China?

What effects did Buddhism have on Shinto attitudes towards agriculture and commerce? What restrictions did Shinto philosophy place on commerce? Did Buddhism change these restrictions? Did the blending of Shintoism and Buddhism aid the status of the merchants? Was the limited acceptance of merchants during their spectacular rise to wealth in the seventeenth and eighteenth centuries due to the influence of Buddhist doctrines? Considering the fact that Buddhism was carried from India to China and Japan by missionaries and merchants who travelled along caravan trade routes, would it be unusual to expect that its orientation to mercantile activities would not be repressive or negative?

3. Confucianism acted as a conservative force and actively prevented the modernization of China.

How did Confucianism uphold the status quo? What Confucianist doctrines served to prevent change? How did Confucianism view business activities? How did Confucianism view agricultural pursuits? What view did Confucianists take toward capital accumulation and investment. How did the Confucianist emphasis on land ownership as a means of status affect capital investment in China as far back as the T'ang Dynasty (tenth century A.D.)?

When Western industrialization was evident in the nineteenth century, how did Confucianist officials respond to it? What was their attitudes towards industrialization, capitalism and Western traditions (including science)?

If a Chinese family became wealthy through commerce, mining, etc., how did Confucianist attitudes affect the investment of this money? Since Confucianist tradition emphasized years of studies for sons who wished to become scholars, what effects would this have on family fortunes? What were the major means to legitimize new family fortunes in the Confucianist system? Why did the overseas Chinese engage in mercantile activities to a greater extent than the same families did in China itself? Did Confucianist values of social status fail to operate overseas? Why was Western-style capitalism and industrialization so late in coming to China? What was the attitude of Confucianist scholar-officials towards change when attempts were made to introduce them? How did some Confucianist scholars attempt

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How did Confucianism help to create ethnocentrism in China? How can you relate Confucianist doctrine to the development of xenaphobia in China? How did Confucianist doctrines help to prevent the absorption of foreign ideas (with few exceptions)? Explain why most foreign ideas were considered unworthy of the Chinese.

4. Taoism, in its last phase, tended to uphold conservative traditions and to act as a brake on modernization.

How did Taoism become a conservative force in China? Explain why the gradual monopolization of spiritualism and magical usages by Taoists eventually created opposition to new ideas? Why did Taoism conflict with industrialization and Western-style education? Why did the Communist government of China try to decrease the influence of Taoism? What has this government done to lessen the influence of Taoism? How has modern education and scientific studies done to the influence of Taoism in China?

5. Hinduism accepted modern changes as long as they did not interfere with basic concepts of caste, attitudes towards women, etc..

What changes does Hindu tradition accept? What types of changes would it oppose? How has modern education affected Hindu philosophy and practices? How has industrialization affected traditional Hindu practices? What effects would industrialization have on the caste system, female subjugation, religious beliefs, ethical values, mysticism and the renunciation of all property and attachments in later life?

How have the laws of India conflicted with traditional practices? Discuss the effects of growing urbanization and industrialization on the sanctity and privilege of the cow in India? What problems have resulted? How have laws regulating caste and religious traditions conflicted with Hinduism? How have government attempts to create housing programs, birth control, marriage and divorce laws and equitable taxation, among others, come into conflict with Hinduism? What is the attitude of Hindu extremists (Jana Sangh, etc.) towards these conflicts? How has pressure from these extremists made it difficult to maintain equality for all religions in India? How have these extremist forces attempted to use Hinduism to prevent basic changes in Indian life? What changes in Hindu practices are necessary before the economy can be industrialized efficiently? Can you maintain a caste system with many subcastes that are occupational in organization and still have an industrialized economy?

How are the traditional caste relationships breaking down under the impact of industrialization and modern education? If the wealthy farmers stop their traditional patronage of subcastes (barbers, blacksmiths, potterymakers, leather-workers, etc.) because of modern machine made products, what will conceivable result to the obligations of the sub-castes to their superiors? What changes can be expected if events continue in this same way for the next decade or so? What changes can be anticipated in rural areas?

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6. a. Islam accepted economic and industrial changes provided they did not interfere with the power of religious leaders and the principles of the Koran.

Did Islam frown on mercantile activities as opposed to to agriculture as a way of life? What Islamic concepts affect business transactions? Are they taken seriously in business operations?

How did the concepts of the Moghul Emperors affect the economic situation of India? How did Akbar, Shah Jahan or Aurangzeb (for instance) organize the economic life of India? What are the traditional pursuits of Muslims in India today? Have Muslims been more receptive to certain types of economic activity than Hindus?

Does Muslim society reject any changes proposed by the Indian government? What has been the Muslim response to the caste system? How has it affected their economic and social situations? What role do Muslim religious leaders play in solving economic disputes and questions in India? Do industrial establishments follow Muslim proscriptions? What is expected of the Muslim businessman? Is it common for him to violate or evade Muslim rules?

b. The powers of religious leaders of Islam have been weakened by industrialization and modern education.

How has industrialization created a new powerful group? How has this group, under the impetus of modern secular education, responded to Islamic traditions? How has the introduction of Western technology and its benefits affected the average Muslim?

What effect has Westernization and industrialization played in changing the lives of Muslim women? How has education affected the traditional attitude of many Muslim girls? How has the increased use of women office and factory workers affected the Muslim women of India? Are there differences in the ways that Western ideas have influenced Muslims and Hindus? Since Hinduism offers less proscriptions and more emphasis on the individual finding his own way to enlightenment that Muhammedanism, has industrialization had greater effects on the Muslim?

What has happened to the ability of Islamic religious leaders to solve disputes according to the dictates of Muhammed? What is the current relationship between Islamic law and secular law in India? In most Islamic nations (Pakistan, Egypt, Arabia, etc.) there are no or few secular courts. Most legal disputes are solved by religious courts. Is this also true in India? What differences would you expect to find between the Muslims of India and those of Pakistan? How has living in India affected the traditions of the Muslims (e.g. in Kerala)?

Ideas to Discuss (Learning Activities)

1. There have been many who claimed that the ideas and values of Shintoism led directly to the rise in militarism in Japan in the 1930's. Comment on those values that would lead to militarism and possibly to World War II. What was the importance of these ideas on the Japanese political scene?

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2. Japanese religion has had such a profound effect on the hobbies or interests of the Japanese (e.g. calligraphy, bonsai planting, gardening, flower arranging, haiku writing, etc.) that the problems of retirement of elderly people are unlike those of the United States. The Japanese, as David Riesman claims, are unafraid of retirement since they have much to do in the traditional arts that would keep them busy. Is this true for the elderly in the United States?

3. Japanese religious and social traditions makes the lives of the elderly a pleasant experience. How does Confucianism as blended with Shinto doctrines affect the lives of the elderly in Japan? What is the function of the elder grandfather or grandmother?

4. One Japanese Sociologist noted that Japanese children are spoiled by their parents more than children of the United States. He referred to the indulgence with which children are treated in Japan, especially sons. Nevertheless, he claimed that despite this spoiling, Japanese

children are most respectful and polite. How can we account for this? Is it related to the stresses of Shintoism? How have the doctrines of Confucianism influenced this state of affairs? How does the use of shame and social ostracism in the Japanese tradition require cooperation from children as opposed to the Western use of guilt?

5. Modern times has had great effects on the worship of Shintoism and Buddhism in Japan. One Japanese teacher claimed that the reason for the violence and disorganization of Japanese society today was due to the weakening of the influence of religion, especially emperor-worship. Shintoism, he claimed, gave the people one central aim and coordinated their activities.

6. It has been claimed by some scholars that the Japanese are not a really religious people, and never were despite the presence of many shrines and temples and religious festivals. He claimed that even revivals of religion in Japan (e.g. Sogai Gokkai) have made little difference. What is religion to a Japanese? How pervasive are the teachings of religion? Have the Japanese merely learned to go through the motions without being truly religious? Compare the secularity of the Japanese religious traditions to what some call "the religion of Marxism."

7. Max Weber compared Mahayana Buddhism in China to the Protestant Ethic in Europe that led to the rise of capitalism. Can this comparison be justified? Were the values of Buddhism permissive enough to encourage capitalism and mercantile enterprises? Was Confucianism a serious hindrance to the development of capitalism?

8. Discuss the following poem from the Hsin-hsin-ming by Seng-ts'an:

> The Perfect Way knows no difficulties
> Except that it refuses to make preference:
> Only when freed from hate and love,
> It reveals itself fully and without disguise.
>
> .....
>
> To set up what you like against what you dislike-
> This is the disease of the mind:
> When the deep meaning (of the Way) is not understood
> Peace of mind is disturbed and nothing is gained.

9. Discuss the following from Zen Flesh, Zen Bones:

> The great path has no gates

5. Modern times has had great effects on the worship of Shintoism and Buddhism in Japan. One Japanese teacher claimed that the reason for the violence and disorganization of Japanese society today was due to the weakening of the influence of religion, especially emperor-worship. Shintoism, he claimed, gave the people one central aim and coordinated their activities.

6. It has been claimed by some scholars that the Japanese are not a really religious people, and never were despite the presence of many shrines and temples and religious festivals. He claimed that even revivals of religion in Japan (e.g. Sogai Gokkai) have made little difference. What is religion to a Japanese? How pervasive are the teachings of religion? Have the Japanese merely learned to go through the motions without being truly religious? Compare the secularity of the Japanese religious traditions to what some call "the religion of Marxism."

7. Max Weber compared Mahayana Buddhism in China to the Protestant Ethic in Europe that led to the rise of capitalism. Can this comparison be justified? Were the values of Buddhism permissive enough to encourage capitalism and mercantile enterprises? Was Confucianism a serious hindrance to the development of capitalism?

8. Discuss the following poem from the Hsin-hsin-ming by Seng-ts'an:

> The Perfect Way knows no difficulties
> Except that it refuses to make preference:
> Only when freed from hate and love,
> It reveals itself fully and without disguise.
>
> .....
>
> To set up what you like against what you dislike-
> This is the disease of the mind:
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> Peace of mind is disturbed and nothing is gained.

9. Discuss the following from Zen Flesh, Zen Bones:

> The great path has no gates
> Thousand of roads enter it.
> When one passes through this gateless gate
> He walks freely between heaven and earth.

10. Explain the Zen precept: "Throw away the body to find the spirit."

11. Discuss the following Zen lines:

> "A special transmission outside the scriptures;
> No dependence on words;
> Direct pointing to the soul of man;
> Seeing into one's own nature."

12. Discuss the story of the Zen Buddhist in Japan who burned the image of Buddha to warm himself. When he was castigated for his action by another monk, the first monk replied that he burned the image in order to get the "sarira" (an indestructible substance found in the ashes of cremated saints) and that since he did not find sarira in the ashes, it was obviously not a saint. A similar story is also told of another monk who went up to a famous statue of Buddha and spit on it.

13. Zazen, the classical practice of Zen meditation is described as follows in H. Dumoulin's A History of Zen Buddhism:

> "If you wish to attain enlightenment, begin at once to practice zazen. For this meditation a quiet chamber is necessary, while food and drink must be taken in moderation. Free yourself from all attachments, and bring to rest the ten thousand things. Think of neither good nor evil and judge not right or wrong. Maintain the flow of mind, of will, and of consciousness; bring to an end all desires, all concepts and judgments. Do not think about how to become a Buddha.
>
> "In terms of procedure, first put down a thick pillow and on top of this a second (round) one. One may choose either a full or half crosslegged position. In the full position one places the right foot on the left thigh and the left foot on the right thigh. In the half position only the left foot is placed upon the right thigh. Robe and belt should be worn loosely, but in order. The right hand rests on the left foot, while the back of the left hand rests in the palm of the right. The two thumbs are placed in juxtaposition.
>
> "The body must be maintained upright, without inclining to the left or to the right, forward or backward. Ears and shoulders, nose and navel must be kept in alignment respectively. The tongue is to be kept against the palate, lips and teeth are kept firmly closed, while the eyes are to be kept always open.
>
> "Now that the bodily position is in order, regulate your breathing. If a wish arises, take note of it and then dismiss it. In practicing thus persistently you will forget all attachments and concentration will come of itself. That is the art of Zazen."

14. The emphasis of Zen Buddhism on nature and nature's way has led the Japanese to develop art forms that utilize nature and its beauties. Discuss this statement with reference to themes in Japanese art, flower arrangements, gardening, the use of tatami mats, etc.

15. Since Zen Buddhism relates to an experience that cannot be explained or intellectualized, it uses symbols to describe its precepts.

    Does this have any relation to the use of symbols by the Japanese in their art forms? Consider the use of stones in a Japanes garden, the description of certain birds and flowers to explain moods of warmth and love or barrenness or unfulfillment. Examine the tea ceremony. Does the silence of this ceremony have any purpose.

16. Discuss the Zen Koan: "You can make the sound of two hands clapping. Now what is the sound of one hand?

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17. It has been claimed that the system of examinations for Confucianist scholars was the chief supporter of democracy and social mobility in China for hundreds of years. Discuss this statement.

18. Discuss the following poem by Su Tung p'o (12th century A.D.)

THE WEAKER THE WINE

The weaker the wine,
The easier it is to drink two cups.
The thinner the robe,
The easier it is to wear it double.
Ugliness and beauty are opposites,
But when you're drunk, one is as good as the other.
Ugly wives and quarrelsome concubines,
The older they grow, the more they-re alike.

Live unknown if you would realize your end.
Follow the advice of your common sense.
Avoid the Imperial Audience
Chamber, the Eastern Flowery Hall.
The dust of the times and the wind of the Northern Pass.
One hundred years is a long time,
But at last it comes to an end.
Meanwhile it is no greater accomplishment
To be a rich corpse or a poor one.
Jewels of jade and pearl are put in the mouths
Of the illustrious dead
To conserve their bodies.
They do them no good, but after a thousand years,
They feed the robbers of their tombs.
As for literature, it is its own reward.
Fortunately fools pay little attention to it.
A chance for graft
Makes them blush with joy.
Good men are their worst enemies.
Wine is the best reward of merit.
In all the world, good and evil,
Joy and sorrow, are in fact
Only aspects of the void. (translated by Kenneth Rexroth)

19. Discuss the following poem by Tu Fu (8th century A.D.)

NIGHT IN THE HOUSE BY THE RIVER

It is late in the year;
Yin and Yang struggle
In the brief sunlight.
On the desert mountains
Frost and snow
Gleam in the freezing night.
Past midnight,
Drums and bugles ring out,
Violent, cutting the heart.
Over the Triple Gorge the Milky Way
Pulsates between the stars.
The bitter cries of thousands of households
Can be heard above the noise of battle.
Everywhere the workers sing wild songs.
The great heroes and generals of old time
Are yellow dust forever now.
Such are the affairs of men.
Poetry and letters
Persist in silence and solitude

20. Discuss the following selections from the Analects of Confucious:

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To be a rich corpse or a poor one.
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20. Discuss the following selections from the Analects of Confucious:

> Confucious said: "Having only coarse food to eat, plain water to drink, and a bent arm for a pillow, one can still find happiness therein. Riches and honor acquired by unrighteous means are to me as drifting clouds."
>
> Confucious said: "I am a transmitter and not a creator. I believe in and have a passion for the ancients. I venture to compare myself with our old P'eng (China's Methuselah)."
>
> Confucious said: "By nature men are pretty much alike; it is learning and practice that set them apart."
>
> Confucius said: "In education there are no class distinctions."
>
> Confucious said: "A young man's duty is to be filial to his parents at home and respectful to his elders abroad, to be circumspect and truthful, and, while overflowing with love for all men, to associate himself with humanity (jen). If, when all that is done, he has any energy to spare, then let him study the polite arts."

> Confucius said: "Shen! My teaching contains one principle that runs through it all." "Yes," replied Tseng Tzu. When Confucious had left the room the disciples asked: "What did he mean?" Tseng Tzu replied: "Our Master's teaching is' simply this: loyalty and reciprocity."

21. Discuss the argument that M. Gandhi went counter to Hindu religious teaching when he advocated no discrimination against the outcastes (harijans).

22. Using David Riesman's terms of inner-directed, other-directed and tradition-directed, what role does Shintoism play in Japanese behavior? What role did the Emperor Meiji play in bringing about changes in Japan in the 19th century? Which of these terms would be most appropriate for Chinese society? Which of these terms would be most appropriate for explaining behavior in Buddhist and Hindu societies?

23. Do the concepts of Shintoism play a role in producing cooperation of groups in Japan? Is there some element in Shintoism that directs the people in one unified effort? Can one think of Shintoism as an outgrowth of Japanese traditions rather than as a creator of traditions?

24. Modernization has had tremendous differences in Muslim society. Compare photographs of clothing styles and transportation to note the inroads made by change. Consider the attitudes of Muslim women to traditional behavior and dress now that many changes in education and social life have appeared.

25. Compare the traditions of Muslims in India with those living elsewhere to see if there have been any differences arising in their practices. Is the Muslim enclave in Kerala or Hyderabad influenced by Hinduism and Christianity more than Muslims living in completely Islamic states?

26. Compare photographs of Buddhist statuary of the Wei Period (5th century A.D.) that have strong Indian (Gandharan) influences in their facial features, drapery and rounded body shapes with the products of the T'ang Dynasty some two hundred years later. Do you notice an evolution of style? While the Buddhas seem to be similar (except for more nudity and less drapery on Indian statues and earlier Chinese works) note the Boddhisattvas change at a much earlier time than the Buddhas. The Boddhisattvas are thinner and more angular. Look at the faces of these statues. Are their features Indian or Chinese? Look at the figures around them on frescoes and cave bas-reliefs. What Chinese symbols do you see? Notice dragons, stylized dogs, realistic animals and flowers that are not Indian in origin. Examine pictures of the frescoes of Kondo in the Horyuji Temple at Nara. Compare these Buddhist paintings in Japan to those done in China and India. Are there any similarities? Are the costumes worn by the figures Japanese, Chinese or Indian? Compare the flying figures to the flying apsaras in Indian cave temples. Examine statues of Kuan-Yin

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27. Discuss the meaning of the following poem taken from the Sutta-Nipata, a Buddhist work.

May creatures all around
in weal and peace; may all
be blessed with peace always;
all creatures weak or strong,
all creatures great and small;
creatures unseen or seen,
dwelling afar or near,
born or awaiting birth,
--may all be blessed with peace!

Let none cajole or flout
his fellow anywhere;
let none wish other harm
in dudgeon or in hate.

Just as with her own life
a mother shields from hurt
her own, her only, child,--
let all-enbracing thoughts
for all that lives be thine,

--an all-embracing love
for all the universe
in all its heights and depths
and breadth, unstinted love,
unmarred by hate within,
not rousing enmity.

So, as you stand or walk,
or sit, or lie, reflect
with all your might on this:
--'tis deemed "a state divine."

28. Discuss the parable of Gotami taken from Buddhist tradition:

> Gotami was her family name, but she tired easily, she was called Kisa Gotami or Frail Gotami. She was reborn at Savatthi in a poverty-stricken house. When she grew up, she married, going to the house of her husband's family to live. There, because she was the daughter of a poverty-stricken house, they treated her with contempt. After a time she gave birth to a son. Then they accorded her respect.
>
> But when the boy of hers was old enough to play and run hither and about, he died. Sorrow sprang up within her. Though she: "Since the birth of my son, I, who was once denied honor and respect in this very house, have received respect. These folk may even seek to cast my son away. Taking her son on her hip, she went about from one house door to another, saying; "Give me medicine for my son!"
>
> Wherever people encountered her, they said, Where did you ever meet with medicine for the dead? So saying, they clapped their hands and laughed in derision. She had not the slightest idea what they meant.
>
> Now a certain wise man saw her and thought: this woman must have been driven out of her mind by sorrow for her son. But medicine for her, no one else is likely to know--the Possessor of the Ten Forces alone is likely to know. Said he: "Woman, as for medicine for your son--there is no one else who knows--the Possessor of the Ten Forces, the foremost individual in the world of men and the worlds of the gods, resides at a neighboring monastery. Go to him and ask."
>
> The man speaks the truth, thought she. Taking her son on her hip, when the Tathagata sat down in the Seat of the Buddhas, she took her stand

--an all-embracing love
for all the universe
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> The man speaks the truth, thought she. Taking her son on her hip, when the Tathagata sat down in the Seat of the Buddhas, she took her stand in the outer circle of the congregation and said: "O ExaltedOne, give me medicine for my son!"
>
> The Teacher, seeing that she was ripe for conversion, said: "You did well, Gotami, in coming hither for the medicine. Go enter the city, make the rounds of the entire city, beginning at the beginning, and in whatever house no one has ever died, from that house fetch tiny grains of mustard seed."
>
> "Very well, reverend sir," said she. Delighted in heart, she entered within the city, and at the very first house said: "The Possessor of the Ten Forces bids me fetch tiny grains of mustard seed for medicine for my son. Give me tiny grains of mustard seed."
>
> "Alas! Gotami," said they, and they brought and gave to her.
>
> "This particular seed I cannot take. In this house someone has died!"

"What say you, Gotami! Here it is impossible to count the dead!"

"Well then, enough! I'll not take it. The Possessor of the Ten Forces did not tell me to take mustard seed from a house where anyone has ever died."

In this same way she went to the second house, and to the third. Thought she: In the entire city this must be the way! This the Buddha, full of compassion for the welfare of mankind, must have seen! Overcome with emotion, she went outside of the city, carried her son to the burning-ground, and holding him in her arms, said: "Dear little son, I thought that you alone had been overtaken by this thing which men call death. But you are not the only one death has overtaken. This is a law common to all mankind." So saying, she cast her son away in the burning-ground. Then she uttered the following stanza:

> No village law, no law of market town,
> No law of a single house is this--
> Of all the world and all the worlds of gods
> This only is the Law, that all things are impermanent.

29. Read and discuss these selections from the Sutta Pitaka, Buddhist.

All that we are is the result of what we have thought: it is founded on our thoughts, it is made up of our thoughts.
If a man speaks or acts with an evil thought, pain follows him as the wheel follows the foot of the ox that draw the carriage.
All that we are is the result of what we have thought: it is founded on our thoughts, it is made up of our thoughts.
If a man speaks or acts with a pure thought, happiness follows him, like a shadow that never leaves him.
"He abused me, he beat me, he defeated me, he robbed me" -- in those who harbor such thoughts hatred will never cease.
He abused me, he beat me, he defeated me, he robbed me" -- in those who do not harbor such thoughts hatred will cease.
For hatred does not cease by hatred at any time; hatred ceases by love--this is an eternal law.
The world does not know that we must all come to an end here; but those who know it, their quarrels cease at once.
He who lives looking for pleasures only, his senses uncontrolled, immoderate in his food, idle, and weak, Mara will certainly overthrow him, as the wind throws down a weak tree.
He who lives without looking for pleasures, his senses well-controlled, moderate in his food, faithful, and strong, him Mara will certainly not overthrow, any more than the wind throws down a rocky mountain.

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The evildoer mourns in this world, and he mourns in the

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The evildoer mourns in this world, and he mourns in the next; he mourns in both. He mourns and suffers when he sees the evil result of his own acts.

The virtuous man delights in this world, and he delights in the next; he delights in both. He delights and rejoices, when he sees the purity of his own work.

The evildoer suffers in this world, and he suffers in the next; he suffers in both. He suffers when he thinks of the evil he has done; he suffers even more when going on the evil path.

The virtuous man is happy in this world, and he is happy in the next; he is happy in both. He is happy when he thinks of the good he has done; he is still more happy when advancing on the good path.

....

> Let each man first direct himself to what is proper, then let him teach others; thus a wise man will not suffer.
> If a man make himself as he teaches others to be, then being himself well-subdued, he may subdue others; for one's own self is difficult to subdue.
> Self is the lord of self, who else could be the lord? With self-well-subdued, a man finds a lord such as few can find.
> The evil done by one's self, born of one's self, begotten by one's self, crushes the foolish, as a diamond breaks even a precious stone....
> The foolish man who scorns the instruction of the saintly, of the elect, of the virtuous, and follows a false doctrine--bears fruit to his own destruction, like the fruits of the Katthaka reed.
> By one's self the evil is done, by one's self one suffers; by one's self evil is left undone; by one's self one is purified. The pure and the impure stand and fall by themselves; no one can purify another.
> Let no one forget his own duty for the sake of another's , however great; let a man after he has discerned his own duty, be faithful to his duty.

30. Discuss the following portion of the Upanishads:

> "In the beginning, my dear, this world was just being (sat), one only, without a second. Some people, no doubt, say: "In the beginning, verily, this world was just nonbeing (asat), one only, without a second; from that nonbeing, being was produced." But how, indeed, my dear, could it be so? said he. "How could being be produced from nonbeing? On the contrary, my dear, in the beginning this world was being alone, one only, without a second. Being thought to itself: May I be many; may I procreate. It produced fire. That fire thought to itself: May I be many, may I procreate. It produced water. Therefore, whenever a person grieves or perspires, then it is from fire (heat) alone that water is produced. That water thought to itself: May I be many; may I procreate. It produced food. Therefore, whenever it rains, then there is abundant food; it is from water alone that food for eating is produced.... That divinity (Being) thought to itself: "Well, having entered these divinities (fire, water and food) by means of this living Self, let me develop names and forms. Let me make each one of them tripartite. That divinity, accordingly, having entered into those three divinities by means of this living Self, developed names and forms... It made each one of them tripartite."
>
> "Bring hither a fig from there." "Here it is, sir," "Break it." "It is broken, sir." "Waht do you see there?" "These extremely fine seeds, sir." "Of these, please break one." "It is broken, sir."

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30. Discuss the following portion of the Upanishads:

"In the beginning, my dear, this world was just being (sat), one only, without a second. Some people, no doubt, say: "In the beginning, verily, this world was just nonbeing (asat), one only, without a second; from that nonbeing, being was produced." But how, indeed, my dear, could it be so? said he. "How could being be produced from nonbeing? On the contrary, my dear, in the beginning this world was being alone, one only, without a second. Being thought to itself: May I be many; may I procreate. It produced fire. That fire thought to itself: May I be many, may I procreate. It produced water. Therefore, whenever a person grieves or perspires, then it is from fire (heat) alone that water is produced. That water thought to itself: May I be many; may I procreate. It produced food. Therefore, whenever it rains, then there is abundant food; it is from water alone that food for eating is produced.... That divinity (Being) thought to itself: "Well, having entered these divinities (fire, water and food) by means of this living Self, let me develop names and forms. Let me make each one of them tripartite. That divinity, accordingly, having entered into those three divinities by means of this living Self, developed names and forms... It made each one of them tripartite."

"Bring hither a fig from there." "Here it is, sir," "Break it." "It is broken, sir." "Waht do you see there?" "These extremely fine seeds, sir." "Of these, please break one." "It is broken, sir." "What do you see there?" "Nothing at all, sir." Then he said to Shvetaketu: "Verily, my dear, that subtle essence which you do not perceive--from that very essence indeed, my dear, does this great fig tree thus arise. Believe me, my dear, that which is the subtle essence--this whole world has that essence for its Self; that is the Real (satya, truth); that is the Self; that (art thou, Shvetaketu."

31. Discuss the following passages from the Hindu Manu Smrti:

Women must be honored and adorned by their fathers, brothers, husbands and brothers-in-laws who desire great good fortune. Where women, verily, are honored, there the gods rejoice; where, however they are not honored, there all sacred rites prove fruitless.

> Where the female relations live in grief -- that family soon perishes completely; where, however, they do not suffer from any grievance -- that family always prospers...
>
> Her father protects her in childhood, her husband protects her in youth, her sons protect her in old age -- a woman does not deserve independence.
>
> The father who does not give away his daughter in marriage at the proper time is censurable; censurable is the husband who does not approach his wife in due season; and after the husband is dead, the son, verily, is censurable, who does not protect his mother.
>
> Even against the slightest provocations should women be particularly guarded; for unguarded they would bring grief to both the families/
>
> Regarding this as the highest dharma of all four classes, husbands though weak, must strive to protect their wives.
>
> His own offspring, character, family, self, and dharma does one protect when he protects his wife scrupulously...
>
> The husband should engage his wife in the collection and expenditute of his wealth, in cleanliness, in dharma, in cooking food for the family, and in looking after the necessities of the household...
>
> Women destined to bear children, enjoying great good fortune, deserving of worship, the resplendent lights of homes on the one hand and divinities of good luck who reside in the houses on the other -- between these there is no difference whatsoever.

32. Discuss the following passage from the Upanishad:

> All this is Brahman. Let a man meditate on the visible world as beginning, ending, and breathing in it.
>
> Now man is a creature of will. According to what his will is in this world, so will he be when he has departed this life.
>
> Let him therefore have the will and belief:
>
> The intelligent, whose body is spirit, whose form is light, whose thoughts are true, whose nature is like ether, from whom all works, all desires, all sweet odour and tastes proceed; he who embraces all this, who never speaks and is never surprised.
>
> He is my self within the heart, smaller than a corn of rice, smaller than a corn of barley, smaller than a mustard seed, smaller than a canary seed or the kernel of a canary seed. He also is my self within the heart, greater than the earth, greater than the sky, greater than heaven, greater than all these worlds.
>
> He from whom all works, all desires, all sweet odours and tastes proceed, who embraces all this, who never speaks and who is never surprised, he, my self within the heart, is that Brahman. When I shall have departed from hence, I shall obtain that Self. He who has this faith has no doubt; thus said

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33. Discuss this passage on duty from the Bhagavad-Gita:

> O Prince of the Bharata race, now hear from Me regarding the threefold happiness, that happiness which one enjoys by habit and by by which one comes to the end of pain.
>
> That which is like poison in the beginning and like nectar in the end, that happiness is said to be Sattwica (pure), born of the blissful knowledge of the Self.
>
> That happiness which arises from the contract of the senses with sense-objects and is like nectar in the beginning but like poison in the end, is declared to be Rajasica.
>
> That happiness which begins and ends in self-delusion, arising from sleep, indolence and false perception, is declared to be Tamasica.
>
> There is no being on earth or in heaven among the gods, who is free from these three Gunas, born of Prakriti (Nature).
>
> O Parantapa (Arjuna) the duties of Brahmanas, Kshatriyas, Vaisyas and also of Sudras, are distributed according to their Gunas, born of their nature.

Control of mind and senses, austerity, purity, forgiveness and also simplicity, knowledge, realization and faith in God, these are the duties of Brahmanas, born of their nature.
Bravery, energy firmness, skill and also not flying from the battle, generosity, lordliness, are the duties of Kshatriyas, born of their nature.
Agriculture, rearing of cattle and trade are the duties of the Vaisyas, born of their nature. Service is the duty of Sudras, born of their nature.
Man attains perfection, being engaged in his own duty. Hear now how one engaged in his own duty attains perfection.
Him from Whom is the evolution of all beings, by Whom all this is pervaded, by worshipping Him with his own duty man attains perfection.
Better is one's own duty, although imperfect, than that of another well performed. He who does the duty born of his own nature incurs no no sin.
O son of Kunti, one should not relinquish the duty to which he is born, though it is defective, for all undertakings are surrounded by evil as fire by smoke.

34. Discuss the following parables and statements made by Ramakrishna, a Hindu mystic of the Nineteenth Century.

The vegetables in the cooking pot move and leap till the children think they are living beings. But the grown-ups explain that they are not moving of themselves; if the fire be taken away they will soon cease to stir. So it is ignorance that thinks "I am the doer." All our strength is the strength of God. All is silent if the fire be removed. A marionette dances well, while the wires are pulled; but when the master's hand is gone, it falls inert.
As a nail cannot be driven into a stone, yet it enters easily into the earth, so the advice of the pious does not affect the soul of a worldly man, while it pierces deep into the heart of a believer.

A man worke up at midnight and desired to smoke. He wanted a light, so he went to a neighbor's house and knocked at the door. Someene opened the door and asked him what he wanted. The man said: "I wish to smoke. Can you give me a light?" The neighbor replied: "Bah! What is the matter with you? You have taken so much trouble to come and (awaken) us at this hour, when in your hand you have a lighted lantern!" What a man wants is already within him; but he still wanders here and there in search of it.

A disciple, having firm faith in the infinite power of his guru, walked over a river by pronouncing his name. The guru, seeing this, thought within himself: "Well, is there such a power even in my name? Then I must be very great and powerful, no doubt!" The next day he also tried to walk over the river pronouncing "I, I, I," but no sooner had he stepped into the waters than he sank and was

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>
> A man after fourteen years of hard asceticism in a lonely forest obtained at last the power of walking over the waters. Overjoyed at this acquisition, he went to his guru, and told him of his grand feat. At this the master replied: "My poor boy, what thou hast accomplished after fourteen years' arduous labor, ordinary men do the same by paying a penny to the boatman."
>
> Know thyself, and thou shalt then know the non-self and the Lord of all. What is my ego? Is it my hand, or foot, or flesh, or blood, or muscle, or tendon? Ponder deep, and thou shalt know that there is no such thing as I. As by continually peeling off the skin of the onion, so by analyzing the ego it will be found that there is not any real entity corresponding to the ego. The ultimate result of all such analysis is God. When egotism drops away, Divinity manifests itself.

35. Read and discuss this lecture of Swami Vivekananda (19th Century Hindu Missionary):

> Do you not remember what the Bible says: "If you cannot love your brother whom you have seen, how can you love God whom you have not seen?" If you cannot see God in the human face, how can you see Him in the clouds, or in images made of dull, dead matter, or in mere fictitious stories of your brain? I shall call you religious from the day you begin to see God in men and women and then you will understand what is meant by turning the left cheek to the man who strikes you on the right. When you see man as God, everything, even the tiger, will be welcome. Whatever comes to you is but the Lord, the Eternal, the Blessed One, appearing to us in various forms, as our father, and mother, and friend, and child; they are our own soul playing with us.

36. Read and discuss the following passage written by Fakhr ud-din al Razi, a twelfth century Muslim theologian and canon lawyer who lived for a time in the Punjab region of India.

THE BASIS OF JURISPRUDENCE

> The first basis is the knowledge of the evidences of the mandates of the Holy Law. There are four--God's book, the Sunna (custom and sayings) of the Prophet of God, the consensus of the community, and analogy. The explanation of the Qur'an (Koran) and the Sunna of the Prophet has been adduced. It is evident that when the Prophethood of Muhammed became acknowledged and the truth of what he said established, whatever he indicated by his practice and gave witness to as truth is right and true. Further the consensus of the community is established by the fact that God Most High said, "He who resists the Prophet after the right way has been made clear to him, we will cause him to burn in Hell. What an evil fate!" Since in the light of this verse it is forbidden and unlawful to follow other than the way of the believers, it follows that it is right and true to follow the way of the believers. Likewise, the Prophet said, "My community will not agree upon an error." (If a mistake had been possible in the consensus of the community, it would have been a deviation from the right path), for then the falseness of this tradition would necessarily follow and this is untrue. But what analogy proves is that the events and vicissitudes of life are infinite and the evidences are finite. To affirm the infinite by means of the finite is absurd; therefore it is evident that there is no avoiding analogy and the employment of one's own opinion.

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Theme IV - Art and Society:

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What types of art forms does the society prefer?
How is art used in the lives of the people?

Japan:

A. Painting, drawing and woodcuts:

Concepts:

1. Japanese paintings, drawings and woodcuts were influenced by the Chinese.

   What artistic mediums were used by the Japanese artists? In what ways are the Japanese works like those of China? Compare Japanese paintings to those of the Northern School and the Southern School of China. In what ways are the treatments of nature (trees, mountains, rivers, etc., similar? Which Chinese school does the Japanese work resemble most? How are the figures of people treated? Compare the relationship of the people to natural objects in these paintings? How is the use of color similar? How is it different? Describe the Japanese treatment of background space? What effects does this achieve? How is it similar to that of the Chinese? Compare examples of calligraphy to note the similarities between that of the Japanese and the Chinese.

2. Japanese paintings, drawings and woodcuts developed into a number of original styles that are associated with Japanese tradition rather than becoming mere copies of that of China.

   How did the Kano school of Japanese painting continue Chinese traditions? Examine paintings and sketches by Tani Buncho and Chinzan for the style that paralleled the Southern school of China. How is the Japanese style different? Note the freer style and technique of this group as opposed to Hyakusen, Taiga and Buson who modelled their works after the Northern School of China. What themes were associated with each school? How were the Japanese products distinctively Japanese and not mere copies?

   How did the influence of the many artists put in the group of Ukiyo-e affect the classical approach to painting and drawing?

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   How did the influence of the many artists put in the group of Ukiyo-e affect the classical approach to painting and drawing? How did it change the choice of subjects painted or drawn by Japanese artists? How did popular taste in Japan affect the schools of classical painting that were modelled after the Chinese? What influences were exerted by the works of Hokusai and Hiroshigi? Are Eighteenth and Nineteenth Century Japanese paintings and drawings distinctively different from those of China? Consider the changing taste and market for artistic works in Japan with the rise of a wealthy middle-class in Edo (Tokyo). Why did the merchants and artisans prefer the works of the Ukiyo-e to those modelled after the Chinese? Compare the revolution in taste led by the growing number of middle-class Japanese to a similar situation in England and France in the Seventeenth and Eighteenth Centuries and the U.S. in the Nineteenth century where etchings, engravings, lithographs, etc., made available a large supply of original art works that differed in style from the classical models often favored by the nobility. Did inexpensive woodcuts in Japan have a similar pervasive influence to the "penny prints" in England? Did the newly emerged middle-class use these new techniques of artistic reproduction and its new-found styles to declare their independence from the traditional styles favored by the nobility? Did the Ukiyo-e have something to say to the people that the classical styles could not or would not express?

Examine haigo brush drawings by Kunisada and Zenga brush drawings done by Hakuin. How are these different from the art of China? What influences do they have in the development of a special Japanese artistic style?

When the Western nations began to take an interest in Japanese art, which styles interested them most-classical or popular? To which Japanese style did the Impressionists (Gauguin, Van Gogh, Monet, etc.) turn when they selected what they considered as typical Japanese models? Despite the continuing interest in classical art forms in Japan, why do the popular styles still exert the strongest appeal among the Japanese? Which of these styles has been the greatest influence on contemporary art in Japan?

3. Japanese contemporary art is still distinctively Japanese despite its absorption of Western styles and techniques.

What elements of design (or arrangement) is favored by the Japanese? How does the love of asymmetrical designs (or arrangements) create a distinctive Japanese feeling? Is there any similarity between Japanese contemporary abstract art and the earlier Zenga brush drawings? What influences has the philosophy of Zen Buddhism had on contemporary art in Japan? How do the works of contemporary artists like K. Saito draw upon traditional Japanese artistic elements? One student of Japanese art claims that all art produced in Japan is uniquely Japanese despite the introduction or assimilation of some Western styles and techniques. Have the class examine photographs of abstract oil paintings by Japanese artists (especially since oils are not a traditional Japanese medium). Place abstract paintings by American, British or Indian artists alongside. Can you see any differences that make the Japanese works distinctive? Compare the use of color, the treatment of space, and the nature of the balance of elements.

B. Theater, Music and Dance:

Concepts:

1. Japanese theater, music and dance are usually integrated in one presentation. They seldom existed apart from one another.

How has the Japanese theater utilized music and dance in performances of Noh, Kycgen, Bunraku and Kabuki? What elements of each become part of the theatrical performance? How is the use of gestures and posturing more like Western traditions of dance rather than like our traditions of acting? How has the stylization of movements and gestures maintained the dance form? Is there any Western parallel to the stylizations used in the Japanese theater (e.g., silent movies, the work of certain established troupes like the Israeli Habimah Theater)? What is the function of music in the traditional Japanese theater? How have costumes and settings utilized traditional ideas styles interested them most-classical or popular? To which Japanese style did the Impressionists (Gauguin, Van Gogh, Monet, etc.) turn when they selected what they considered as typical Japanese models? Despite the continuing interest in classical art forms in Japan, why do the popular styles still exert the strongest appeal among the Japanese? Which of these styles has been the greatest influence on contemporary art in Japan?

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2. Japanese musical and theatrical traditions emerged from the patronage of the nobility, but changed under the influences of prosperous merchants in the Sixteenth and Seventeenth Centuries.

   How did the nobility and the emperors support the continuation of kangen (instrumental music) in Japan? What was the use made of bugaku (dance) by the Japanese? How does traditional music and dance incorporate special Japanese tastes or preferences? In what ways is the bugaku tradition a forerunner of the Kabuki tradition?

   Why did the emerging middle-class of Japan support Kabuki as opposed to the Noh or Kyogen traditions? What new elements appeared in Kabuki that were lacking in the earlier theater? What factors led to a rise in interest in puppet plays (Bunraku) in many regions of Japan? What elements of the Bunraku plays were different from those of the Kabuki? Have the class read or act out a play by Chickamatsu that was written for the Bunraku. In what ways is this play different from "Sumidagawa" by Juro Motomasa?

   What influences have Western plays and music had on the traditional Japanese theater? Do modern Japanese continue attending Kabuki plays in large numbers? Are there any traditional techniques used in the movies made by the Japanese today? Do contemporary Japanese plays follow the traditional techniques and styles? (Read a modern play be Kobo Abe). Has the West attempted to use Japanese styles in its theatrical productions? Occasionally a group in an off-Broadway theater attempts to utilize a Japanese play or its style. In 1968, a small group did a modern production of a Noh play. Generally a newspaper like the Village Voice lists this type of unusual theater venture.

C. Flower Arrangements (Ikebana), Bonsai and Garden Arrangements:

Concepts:

1. Flower arrangements, bonsai and garden arrangements in Japan followed a predetermined concept of beauty that was fairly consistent for hundreds of years.

   What elements make the Japanese treatment of flowers, trees, gardens, etc., different from those of other cultures? Compare the ikebana arrangements with floral the scenes of fighting, are the samurai fighting or are they doing a choreographed form of fighting (that is highly exciting, nevertheless)?

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   What elements make the Japanese treatment of flowers, trees, gardens, etc., different from those of other cultures? Compare the ikebana arrangements with floral arrangements in the West, or in China and India. How does the Western use of mass in arrangements (in India as well) contrast with the Japanese practice? Examine the emphasis of the Japanese on the beauty of the solitary line or a few lines as opposed to a dense or mass arrangement. Examine, further, the Japanese emphasis on linear shapes; the desire for flowing graceful lines; the attempt to reconstruct what might occur in nature; the symbolic uses of certain materials (e.g., rocks, branches in bud, etc.); and the emphasis on the types of containers or settings used for arrangements and plantings. Try to get the student to understand these elements through use of photographs and samples. In what ways are flower arrangements and bonsai plants important to a Japanese household? How are they used in the home? Where do the Japanese keep these things? How are they displayed? Has the continuation of these traditions in a strict formal sense (that permits little artistic deviation) served to tie the present to the past? Are the arts of flower arrangements limited to the rich and the middle-class? Can one expect to find the use of a flower arrangement in the Tokonoma of a poor household or in a rural household?

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Have Western ideas changed Japanese concepts of gardening and flower arrangement? Does the introduction of Western-style furniture, wallpaper, painted and plastered walls, etc., have any effects on the uses of flowers and plants in the household?

How does a Japanese garden differ from those that are typical of the United States? How does the limitation of space affect the use of garden materials? Compare the Japanese concept of making the garden a separate entity from the house to the American's use of a garden to enhance the beauty and value of his house. Compare the Japanese use of small areas of special beauty within the garden to the Western use of broad areas or vistas in which the garden is viewed as a whole or as a large section. How is the Japanese use of stones, boulders and sand quite different from its use in the gardens of China and India?

Examine the traditions of bonsai planting with its emphasis on sweeping lines, naturalistic effects and asymmetry. Compare this to the use of indoor plants in American homes. How does symbolism play a major role in the choice of plants, rocks, sand, etc.? What elements of Japanese tradition and taste are at work in the selection of the size, shape and color of the container for the plant and the use of additional plant or nonorganic materials in the container? Could one argue that the attempts to create a naturalistic effect results in a stylized product that bears little relationship to the products of nature as we know them?

2. The popular appeal of ikebana, bonsai and traditional garden arrangements have provided a fairly uniform sense of taste and style over a long period of time for the Japanese.

Are most Japanese interested in these traditional art forms? Do the principles of these forms extend to other aspects of Japanese art? Does the emphasis on naturalistic beauty extend to home furnishings, architecture, modern industrial plant design, etc.? Would it be surprising to find flower arrangements in poor homes or rural homes? Would you be surprised to see them in industrial plants as well? If you entered a poor home and saw an arrangement of the kitchen utensils, or the tools in an artisans shop, would you be able to explain this? Discuss the argument that the pervasiveness of interest by the Japanese in these art forms has created an historical continuity in this culture. How is it possible for the continuing interest in these arts to modify the assimilation of new Western ideas and styles. Therefore, can one argue that even the Ginza in Tokyo is different from New York's Times Square because traditional Japanese taste has made it different? How do Japanese make adaptations to the apartments being built of concrete, brick and steel that utilizes the traditions of the past? Does a Japanese family in a modern apartment building attempt to furnish and decorate it in a manner similar to most Americans?

of garden materials? Compare the Japanese concept of making the garden a separate entity from the house to the American's use of a garden to enhance the beauty and value of his house. Compare the Japanese use of small areas of special beauty within the garden to the Western use of broad areas or vistas in which the garden is viewed as a whole or as a large section. How is the Japanese use of stones, boulders, and sand quite different from its use in the gardens of China and India?

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   What is the influence of these cultural traditions on the education of the young in Japan today? Do the young still learn and practice these traditional arts? Have Western influences caused a decline in the interest in these arts? Do the popular pastimes in Japan cause a decline in the traditional pastimes? Does baseball, movies, bowling, television, etc., affect the interest in these traditional arts? Are these newer pastimes themselves influenced by the traditional arts? How do these traditional Japanese pastimes create a better psychological balance for the average individual? Since the emphasis of ikebana or bonsai is not on youth, vigor, good health or even on exceptional manual dexterity, it can appeal to a larger number of people of all ages, both sexes and all degrees of wealth and education. How does American pastimes with its emphasis on skill and vigor affect the aged and the weak in this country? How do the Japanese pastimes affect the aged and the weak in their country? Is this greater degree of participation in Japanese pastimes significantly different from the predominantly spectator pastimes of Americans? As a result of these traditions, how are the problems of the elderly in Japan and of their retirement from active work different from the same group in the United States?

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China

A. Architecture:

Concepts:

1. The Chinese frequently planned their buildings to be in harmony with nature and not to oppose it. The location of rooms, the planning of gardens and their styles were essentially an attempt to harmonize with nature through the use of Feng shui, and various Confucian doctrines. While both the Chinese and the Japanese argued for a philosophical and visual balance with nature, the Japanese were more successful at this. In many instances, the Chinese tended to dominate the natural scene with their buildings and walls and their uses of materials and color.

   What steps did the Chinese take before building their homes? How were the locations of the house and the placement of its rooms determined? How did the original Taoist doctrine of Feng shui degenerate into a superstitious practice? How important was Feng shui to most Chinese?

   How were the homes made to harmonize with nature? Describe the location and plantings of Buddhist Temples. Why did the Buddhists attempt to hide their buildings in regions of heavily overgrown trees and shrubs? Was this true of Buddhist buildings in Japan and in India?

   Describe the use of gardens around the homes of the wealthier Chinese. How did the poor Chinese utilize natural beauty in the planning of their homes and gardens? How does the continued use of cave dwellings in some regions of China today reflect this desire to conform to nature despite Communist attempts to build free-standing houses in these regions? Consider the styles and materials used in Chinese buildings; do they reflect an interest in nature?

2. The Chinese preferred to use walls and gates as an essential part of their homes.

   Describe the walls surrounding a Chinese city. Why were walls built around villages, cities and many town homes? What was the importance of the gate and its size and style to the Chinese family? Why did many rural homes, lacking substantial walls, have a high entrance gate? Consider the Great Wall of China, not merely as a means of keeping out barbarian invaders, but as symptomatic of a Chinese cultural preference. Did the cultural preference for walls and gates reveal a social desire to create exclusivity or property ownership? Since privacy was difficult to obtain within the confines of an extended family, did the walls symbolize prestige and wealth in a fashion similar to land ownership in this culture? Is it possible that the use of nature and not to oppose it. The location of rooms, the planning of gardens and their styles were essentially an attempt to harmonize with nature through the use of Feng shui, and various Confucian doctrines. While both the Chinese and the Japanese argued for a philosophical and visual balance with nature, the Japanese were more successful at this. In many instances, the Chinese tended to dominate the natural scene with their buildings and walls and their uses of materials and color.

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3. The Chinese home, palaces and temples usually contained inner courtyards with rooms grouped around it.

   Why was the inner courtyard used extensively in Chinese buildings? What advantages did it have over a center hall or any other arrangements of rooms? What purposes did this courtyard serve? How could the courtyard be used as a common family area for an extended family? How might it be used as a garden for beauty and coolness during the summer months? How was the use of a courtyard by a rural family different from that of an urban family? How has the development of large apartment dwellings in China today affected the traditional uses of the courtyard? What compensating factors has the Communist government attempted to satisfy the needs for a courtyard? How is the garden in the Chinese home different in style and in intent than that of the Japanese home? Did the Chinese plan small vistas within the garden as the Japanese did? Did the Chinese use sand and stones as extensively as the Japanese? While the Chinese prized dwarf trees, was the intent and the use of these similar to the art of bonsai in Japan? Just as the Japanese favored certain trees (pine, spruce, juniper, etc.), was this true of the Chinese? What conclusions can you make of the fact that the use of flowers and trees in a Chinese garden was limited to a relatively small number of species while a large variety of species were available throughout the country? Why would one find some of these same few species of plants in the gardens of the poor as well as those of the rich? Compare the use of flowers indoors in a Chinese home to that of the Japanese. How did cultural preferences distinguish the use of the outdoors in China and Japan? Consider: a) the use of sliding walls of paper and wood in Japan as compared to the heavy mud, wood or brick walls in China; b) tatami mats on the floors of Japanese homes as compared to the wooden or earthen floors in Chinese homes; c) the traditional devotional niche in a Japanese home that contained a scroll (a work of art) and a special floral arrangement as compared to the rather austere family niche in a Chinese home; d) the very small amount of furniture in a Japanese home as compared to the distinctively impressive furniture of Chinese families.

4. Chinese buildings used materials in a conservative fashion so that the buildings of later dynasties used techniques and styles similar to those of earlier times. Wherever new materials were used, they utilized the techniques used with older materials.

How was the Chinese use of brick different from its use in the West? If brick and stone were not used to support the house, what was? How do the wooden beams used for support resemble our use of steel in modern buildings today? By using bricks or stones with timber supports, how did the Chinese obtain more indoor space? Examine photographs or statistics of buildings that utilized brick exteriors with wooden or steel beams as compared to brick buildings that had no beams, but used the bricks as supports. Examine the principles of construction of an Egyptian pyramid or of the Monadanock Building in Chicago (the first really tall building of brick using no steel beams, therefore walls on the ground floor are about 14 feet thick) to see how floor space was lost when beams were not utilized. Does this continued use of wooden beams in China today represent a lack of progress or is it merely a still adequate solution to the building problems in China today?

Why did the Chinese use such heavy roofs (tile or thatch)? Does this style of roofing reflect a desire to solve problems created by local weather conditions? If heavy rainfall and snowfall was the cause of this roofing style, explain why the same styles were found in regions that lacked this precipitation? Were the roofs with its eaves and gables alike on all sides? Did the Chinese attempt to create a house that could be viewed for beauty from all favored certain trees (pine, spruce, juniper, etc.), was this true of the Chinese? What conclusions can you make of the fact that the use of flowers and trees in a Chinese garden was limited to a relatively small number of species while a large variety of species were available throughout the country? Why would one find some of these same few species of plants in the gardens of the poor as well as those of the rich? Compare the use of flowers indoors in a Chinese home to that of the Japanese. How did cultural preferences distinguish the use of the outdoors in China and Japan? Consider: a) the use of sliding walls of paper and wood in Japan as compared to the heavy mud, wood or brick walls in China; b) tatami mats on the floors of Japanese homes as compared to the wooden or earthen floors in Chinese homes; c) the traditional devotional niche in a Japanese home that contained a scroll (a work of art) and a special floral arrangement as compared to the rather austere family niche in a Chinese home; d) the very small amount of furniture in a Japanese home as compared to the distinctively impressive furniture of Chinese families.

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   How did local variations change building style in China? How was the use of color different in the South? In the North? Why were there more exaggerated curves in the roofs made in the South of China? Is is possible that climatic conditions affected this?

B. **Painting, Calligraphy and Sculpture:**

Concepts:

1. **Like calligraphy, Chinese painting stressed the use of a variety of brushstrokes to produce the framework of a picture.**

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Were painting and calligraphy similar in China? Why were most painters also calligraphers and vice versa? What was admired most in these works? Could one erase or paint over an error? What materials were used in both art forms? Were these arts merely exercises in skill rather than artistic planning and beauty?

2. The themes used in Chinese paintings were quite different from our Western art traditions.

What subjects were favored by the Chinese for painting? How does the popularity of landscapes, flowers, trees and bamboo reflect the Chinese interest in nature? When were portraits made by the Chinese? Why were people usually of much less importance as subjects in Chinese painting? What does it reveal about the Confucian philosophy concerning man and his subordination to nature?

3. The object of a Chinese painting was not to present photographic reality, but rather an image taken from the mind of the artist.

Did Chinese artists paint from life by copying an actual scene? Why wasn't this necessary for them? What was the Chinese philosophy concerning representational painting? How do you think the Chinese would have responded to the paintings of Rembrandt? What qualities are present in Chinese paintings that are missing in Indian or Western paintings? How are they similar to the paintings of Japan? How are these paintings different from the woodcuts that were so popular in Japan? How do the Chinese obtain perspective in their paintings? How is their method of doing this different from the use of perspective in Western art? Why is it of less importance than the perspective used in Western paintings? Why are painting and poetry combined so often in Chinese painting? How does this affect the viewers reaction to a painting? Compare to the attempts to fuse poetry and painting in modern American art (e.g., R. Rauschenberg, etc.)

4. Sculpture was of less importance in the Chinese tradition than in India.

What subjects were usually chosen for sculpture by the Chinese? How did Buddhism bring sculpture to a peak in China? How did the decline of Buddhism after the T and Dynasty affect the use of sculpture? How were the facades of buildings decorated in China? Compare them to the highly carved buildings in India. How did the worship of various Hindu Gods in India encourage many schools of sculpture there while the non-religious quality of Confucianism and its lack of God-like images affected Chinese sculpture differently?

C. Porcelain:

Concepts:

1. The Chinese developed porcelain into an extremely important art form.

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   How were early porcelains used as religious items in addition to household uses? What types of ceramic funeral objects were used by the Chinese? Describe their appearances? Spend time looking at photographs or reproductions of the porcelains of China (especially Ming Dynasty and later). What objects were made? What styles were used?

2. Regional differences existed in the styles and colors of porcelain.

   How did the natural resources of China affect regional differences in the production of porcelain? Were these differences due to types of clay and glazes available or were they due to cultural preferences? Compare the translucent porcelains of cream or ivory color to the celadons (greens), the crackleware and deep color porcelains to see the great differences in taste and regional preference.

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India:

A. Architecture:

Concepts:

1. Indian architectural tradition evolved slowly and absorbed from many foreign traditions, but local styles emerged and persisted despite these outside influences.

   What foreign influences affected Indian styles? Examine Greek, Persian, Moghul and Chinese styles to see resemblances to Indian architectural styles. What elements combined with local styles? Examine photographs of various styles used in Indo-Gangetic kingdoms. What architectural elements were used consistantly? How is the use of painting and sculpture on the outside of the buildings used in a similar fashion for centuries? Did the change from wooden buildings to those made of stone result in any important architectural changes of style? Compare the evolution of temple plans to illustrate the layout of these temples. Compare the uses of various roof styles.

2. There is a great variation of style in Indian temples and buildings in various geographical regions that remained fairly unchanged with the passage of time.

   Compare the styles of the Southwest and the Southeast to those of the Indo-Gangetic Plains. What do you see that is different? What is similar? How is the use of the roof different in each region (vaulted, pyramidal, towering spires, rounded, etc)? How is the use of sculpture and painting similar despite regional differences? Would you say that these differences are greater than the similarities? What role is played by the surrounding landscape? Did the Indians try to fit their buildings in harmony with the landscape? Of what importance was the outside courtyards and gardens to the beauty of the building? Are the differences in style due to differences in materials used?

   Is there a variety of styles of homes in the regions of India? While we know little about the homes of the poor and the rural groups centuries ago, what does a current examination reveal? Compare the homes of the people who live in the central hill lands and in Assam's hill regions to those of the river valleys. Compare the stone or mud homes in the Western part of the Indo-Gangetic Plain to those in the Eastern part of Bengal. How do their mud and straw homes compare with those of the Western coastal region (Kerala) and the Eastern coastal region? Why is the inner courtyard plan used in most of these regions? What sleeping arrangements are provided for? What would explain the frequency of flatroofed houses in the Punjab region as compared to the steeply pitched roofs in Kerala and Bengal?

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3. Indian temple architecture strove for the monumental and tried to impress the worshipper with the vastness and the power of religion.

How are the basic layouts of Indian temples similar throughout the country? Describe the rooms of the traditional Hindu temple? What uses were they given? Compare the interior layout of these Hindu temples to the Muslim mosques, Buddhist temples, Sikh temples and Jain temples. Did they all strive for the same effect once the worshipper was in the building? How did they achieve this effect in the interior? Describe the interior decorative elements that were used to inspire the worshipper (e.g., sculpture, painting, piedra dura designs, columns, vaulted ceilings, huge domes, etc.)

How was the exterior of the temple made to impress the worshipper? What elements of the design are awe-inspiring (width, height, carvings on the facade, paintings on the facade, the massiveness of materials used in building, etc.)? Does the combination of sculpture, painting and massive materials used in construction create this feeling of strength and power? Are there comparable buildings in China and Japan? Does the Imperial Palace in Peking create grandeur in the same way? Did Japanese temples and shrines impress the visitor in the same way? Considering the fact that the areas that housed the Gods were comparatively small, why did the Indians build such hugh temples?

B. Paintings and Sculpture:

Concepts:

1. To the Indian artist, the Gods (in the shapes of men or animal-like men) were of great interest. Nature played a secondary role as a theme for the artist.

What subjects did Indian painters and sculptors choose? How can we account for the Indian interest in men? Consider Hinduism and its traditions as a motive for interesting people: can you explain how this religion influenced the artistic choices? How did early Buddhist sculpture and painting differ from the Hindu traditions. How did the arrival of Mahayana Buddhism change the art of Buddhism? Compare the later use of statues of Buddha with human form and features to the earlier use of a symbolic shape. Discuss how the Hindu pantheon of Gods influenced the development of Buddhist art forms to include a variety of human-forms for Buddha, Boddhisatvas, guardian figures, etc. How did the Hindu interest in human-like Gods influence their choices of subjects in paintings and sculpture? How can you explain the frequent use of nude or half-nude figures in Indian religious art? Was this merely their accomodation to an intensely hot climate or was this due to their reverence for the human form as the symbol of God? Compare the use of these human forms that reveal stylized anatomical features with the heavily draped figures carved in Chinese and Japanese tradition. Compare the Hindu statues with the stylized ideals of the human form made by the Greeks in the Fifth and Fourth Centuries B.C.

2. Sculpture played a greater role in India than it did in China or Japan.

What types of sculpture did the Indians favor? Was there any non-religious sculpture? What sculptural forms were used (free-standing, part of a frieze, part of supporting columns, etc.)? How did the Indians combine painting with sculpture?

Compare the use of idols or statues of Gods in an Indian home and its use in China and Japan. How did the Japanese emphasis on the symbolism of nature and God negate the need for large quantities of religious sculpture? How did the vast pantheon of Hindu Gods encourage the use of statuary? How was the use of this statuary different in the Chinese religious tradition? How did the interest of the Hindus in the many incarnations or aspects of the Gods influence the designs of temples and the statuary found on the facade and in the interior? Are there a sufficient stories of the Gods to put into use in sculpture and painting in India? How were these stories used in the Shiva Temple in Madurai, or in the temples of Konarak or the caves of Ajanta and Ellora? Compare the various caves at Ajanta and Ellora and see if

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3. The introduction of non-religious art into India was primarily foreign in origin.

   What non-religious uses were made of sculpture and painting? What was the Islamic reaction to Indian religious art? Why did they frequently attempt to destroy the statues of the Hindu Gods? How did the use of these statues offend the Muslims?

   How did the use of miniature paintings of secular scenes and historical legends become an important form of Islamic art? How did these miniature paintings affect the Indian traditions of paintings? Did the Hindus adopt the techniques of the Muslims? Did the Hindus have any influence on the styles used by the Moghuls? What subjects did Hindu painters choose? What subjects did Muslim painters use? How was their use of color different from that of the Moghuls? Does the tradition of emphasis of men and Gods over nature continue in the paintings by Hindus?

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C. Music:

Concepts:

1. Indian music has an unbroken tradition to the present time. The philosophy of composition and performance has not changed to any significant degree over the past five hundred years or more.

   Has there been any musical tradition that has remained so consistant as that of India for such a long period of time? Is there a close relationship of Western popular music to its classical music? Compare Indian classical music to its popular music and notice its strong resemblance. Are there great regional differences in Indian musical tradition? Does the preference of the North for instrumental music make it essentially different from the South where vocal music is preferred? Do regional differences create a great difference in the types of instruments used in each region?

2. Indian music has been planned by a careful rationale in ancient days that encourages emotional flavor, lyrical qualities and contemplation as opposed to the intellectual activities and the impulse to action found in Western music. This is still true today.

   What qualities can one hear in Indian music? Is it monotonous or are our reactions due to a lack of familiarity with a musical form that attempts to do unfamiliar things? Why does the melodic line sound so different in Indian music than in Western music? What effect does the lack of harmony have on the melody line in Indian music? What is your reaction to this unadorned melody line? If voices and instruments do not attempt to harmonize, how does this affect the quality of the sounds produced? Does Indian music try to overwhelm the listener with the power of a large number of instruments and voices that are harmonizing? Do these elements of Indian music provide a proper background for individual worship? Since music was originally used for religious purposes, how would this affect the theory of composition and performance?

   How is this music different from that of China and Japan? Does the philosophy and use of music differ in these countries? Why did Indian music achieve such popularity in the United States recently while Japanese and Chinese music did not create the same interest? Are there any qualities in Indian music that would appeal to young

Has there been any musical tradition that has remained so consistant as that of India for such a long period of time? Is there a close relationship of Western popular music to its classical music? Compare Indian classical music to its popular music and notice its strong resemblance. Are there great regional differences in Indian musical tradition? Does the preference of the North for instrumental music make it essentially different from the South where vocal music is preferred? Do regional differences create a great difference in the types of instruments used in each region?

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   What qualities can one hear in Indian music? Is it monotonous or are our reactions due to a lack of familiarity with a musical form that attempts to do unfamiliar things? Why does the melodic line sound so different in Indian music than in Western music? What effect does the lack of harmony have on the melody line in Indian music? What is your reaction to this unadorned melody line? If voices and instruments do not attempt to harmonize, how does this affect the quality of the sounds produced? Does Indian music try to overwhelm the listener with the power of a large number of instruments and voices that are harmonizing? Do these elements of Indian music provide a proper background for individual worship? Since music was originally used for religious purposes, how would this affect the theory of composition and performance?

   How is this music different from that of China and Japan? Does the philosophy and use of music differ in these countries? Why did Indian music achieve such popularity in the United States recently while Japanese and Chinese music did not create the same interest? Are there any qualities in Indian music that would appeal to young Americans? Why has Western music made little impact in India (with few exceptions)? Does the existance of a large rural population in India help to perpetuate the classical tradition or is it a matter of the vast differences between the two musical traditions? Why have the Japanese accepted Western music and instruments more readily than the Indians?

3. Indians music encourages individual expression. The singer or instruments use a raga (mode) and a common tala (rhythm), but are not bound by a rigid composition. They may improvise freely.

   How is the ability to improvise different in Indian music than in Western music? Where have we used improvisations in Western music? In what manner are jazz improvisations similar to the musical forms of India?

   What effects would this improvisational tradition have on the conceptions of a great artist? Is voice quality or skill in playing an instrument more important than improvisational ability? What makes a great artist in Indian music? How is this different from Western conceptions? How is it different from Chinese and Japanese conceptions?

D. Dance:

Concepts:

1. There are regional differences in the classical dance traditions of India while there are some basic underlying similarities.

What styles of classical dance are found in India? How are Bharat Natya, Kathak, Manipuri and Kathakali dances different from each other? How do the styles vary? How are the costumes different? Discuss basic differences in performances (e.g., use of boys for girls' parts in Kathakali, the lack of emphasis on facial expression in Manipuri dancing as contrasted to its great importance in the other forms, etc.). Compare the use of vocal and instrumental music in Bharata Natya dancing as compared to the use of instrumental music in Kathak dancing.

2. Dance in India has been linked to religious rites and traditions.

   What types of dances do Indians do? How did these dances play a part in devotional ceremonies? Why is Indian religious tradition such a good source of programmed dancing? Why is this type of dancing not as prevalent in Japan? Compare Japanese heroic dancing to that of India. How did the Japanese use dance and music in their dramas? How did this use discourage the emergence of dance in Japan as a separate artistic activity to the same extent that it developed in India? Would Confucianism, Taoism and Buddhist traditions in China encourage ceremonial dancing? What was the Islamic reaction to the dances of India? What changes did the Muslims help to make in Kathak dance traditions? Today, are most Indian dance stories religious or secular?

Ideas to Discuss (Learning Activities):

1. Examine Japanese, Chinese and Indian paintings, drawings and woodcuts for the purpose of discussion of style and subject matter. Collections can be seen at a variety of New York City museums and institutions. Japan Society has a number of collections that are lent out at a small charge, but these must be safeguarded. Books containing examples with large photographs are available. However, the best method for study of Asian art would be for the teacher to make color transparencies of the reproductions in books and then to show them through a slide projector. This would make it possible for all of the students to see the items in a large size. The process of an amateur photographing pictures in a book is rather simple. If the teacher feels insecure about doing this, then it is possible to find someone who has some background in photography who can help. This is not a difficult task.

   Another method of examination of these arts would be through the viewing of commercial films. The materials available for classroom use are frequently quite good. However, there are large numbers of good films available about Japan, and a much smaller number available about India, and a very small number of films available about China. The best art film available to this time about India is "The Sword and the Flute", paintings and music telling the story of Krishna. This is a beautiful and moving film.

   The Japan Society offers the following interesting items:

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   The Japan Society offers the following interesting items:

   a. The Art of the Woodblock
   b. Arts of Japan
   c. Chinese, Korean and Japanese Dance
   d. The Frozen Moment (theater)
   e. Ikebana
   f. Ink Painting
   g. Japan Dances
   h. Japanese Songs
   i. Japan's Art---From the Land
   j. Kabuki (an excellent film)
   k. Kanjincho (a full length kabuki play)
   l. Modern Architecture in Japan
   m. Nara and Kyoto (ancient cities of Japan--also good for ancient China)
   n. No Drama (excellent film)
   o. The Spirit of Zen (Zen in art forms)
   p. Sumi Artist (Japanese brush painting)
   q. Village Potters of Onda
   r. Koto (kinescope of koto performance with explanations about the music)
   s. Three Traditional Japanese Dances
   t. Traditional and Contemporary Dance

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Additional listings of films on Japan, China and India that can be rented commercially can be obtained from the following:

a. American Film Distribution Corporation; 235 W. 46 St., N.Y., N.Y.
b. Audio Film Center; 10 Fiske Place, Mt. Vernon, N.Y.
c. Brandon Films, Inc.; 225 W. 56 St., N.Y., N.Y.
d. Coronet Films, Inc.; Coronet Bldg., Chicago, Illinois
e. Encyclopedia Brittanica Films, Inc.; 202 W. 44 St., N.Y., N.Y.
f. Ideal Pictures, Inc.; 321 W. 44 St., N.Y., N.Y.
g. Janus Films, Inc.; 24 W. 58 St., N.Y., N.Y.
h. Museum of Modern Art; 11 W. 53 St., N.Y., N.Y.
i. N.Y. Public Library, Donnell Branch; 20 W. 53 St., N.Y., N.Y.
j. United World Films, Inc.; 221 Park Avenue South, N.Y., N.Y.
k. University of Michigan, Audio-Visual Education Center;
Ann Arbor, Michigan

2. Discuss the following statements:

a. Many art objects from Japan are viewed by Westeners as a pure art rather than in terms of their functions - in religious rituals or linked to music or dance.

b. "Japanese artists try to call attention to certain features of life while suppressing others."

c. Any examination of Japanese, Chinese and Indian art objects must be viewed as part of an historical era whose needs motivated the creation of these works rather than viewed simply as a work of art. In this way a Ukiyo-e woodblock print must be seen in the context of its appeal to the rising middle class in Japan instead of being merely typical of one style of Japanese art.

d. The presence of Chinese and Indian artistic styles in Japan (e.g., some believe that the India stupa shape became the pagoda in China and Japan) does not imply anything more than cultural borrowing on a limited scale. The Chinese and the Japanese treated their borrowed styles in unique fashions and made it typical of their own culture.

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e. Japanese scholars and the upper class traditionally supported classical painting styles borrowed from China and looked with disdain at the works of Kokusai and Hiroshige that Westeners admired so greatly.

f. Buddhism brought artistic and architectural styles to Japan from India and China that influenced Japanese art and architecture to a very great extent.

g. By the time of the Heian Period (794-1192 A.D.), the Japanese evolved their own distinctive styles of art and were no longer so dependent upon China for inspiration and models to copy.

h. During the Kamakura Period (the Twelfth Century), guilds or schools of artisans appeared and worked together under one master artist in Japan. Each school developed its own style that was supported by later generations of followers.

i. The traditional Japanese styles of popular culture appeared very early in Japanese history (Muromachi Period 14th to 16th Centuries). At that time sumi-e, Noh Drama, landscape gardening, the tea ceremony, flower arranging, etc., appeared. These have remained today with only some changes. Compare this to changes in popular culture in China, India and in the West.

j. The inspiration of Japanese Zen Buddhists changed the entire spirit and feeling of Chinese painting while preserving its basic techniques.

k. Hideyoshi's military expeditions into Korea brought new artistic concepts to Japan in a variety of fields of art.

l. The Japanese features of architecture were distinctive. While they borrowed the Chinese styles of heavy roofs (often tile) and massive painted pillars, the Japanese use of natural woods, straw and paper and the placement of the structure in a landscape made the final product particularly Japanese. As a result, they produced distinctive buildings that were quite different from those used as the model.

m. The Japanese and Chinese traditions of sculpture lacked interest in the human form. Except for religious figures (which usually followed conventional forms), the Japanese and Chinese seldom sculpted men or women in a natural way. The Indians, on the other hand, were greatly interested in the human form and created many fine pieces depicting this. What factors might account for the differences in interest and taste?

n. Japanese and Chinese paintings made great use of "negative space" by leaving large areas of paintings unfilled. This changed the strengths of the items that were painted. Look at the paintings and explain this statement. Was this true also in Indian painting? How does this contrast with most Western paintings? What accounts for the feeling of lightness or the floating quality found so often in Japanese and Chinese paintings?

o. Japanese and Chinese paintings tended to be idealized and not quite solid or real in the sense of much of Western art. These artists seemed to be more concerned with mood as well as demonstrating their own skills than with a natural depiction of things. Indian paintings tended to be quite different in that substance is given to the objects painted and there is often a greater attempt to present things in a realistic manner (even an unrealistic religious tale). Where the Indian artist fails to be realistic, it is frequently for lack of skill rather than because of philosophical principles.

p. Most Americans would not take the art of handwriting or printing as a serious art as the Japanese and Chinese have done for centuries. Is there any possible explanation for the lack of interest in this field by Americans? Consider the work done recently by Ben Shahn in the United States to popularize printing as an art form. Compare Shahn's philosophy (in Love and Joy About Letters) to the Chinese and Japanese philosophies.

q. The Japanese and Chinese prized individual pieces of porcelain and the works of certain skilled potters. Unlike Westerners, who used large matched sets of porcelain for household uses, the Japanese and Chinese used only a few different pieces (a rice bowl, or a cup without handles, etc.). Therefore, they tended to accumulate a variety of individual, but often beautiful pieces with which to set their tables in contrast with the Western table setting. It was not unusual to find Chinese and Japanese families (the poor included) treasuring individual pieces of porcelain that had been handed down model.

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r. An important part of the Cha-no-yu (tea) ceremony was the use of beautiful individual pieces of porcelain.

s. The concepts of sabi (the depth that comes from aging) and wabi (the feeling of melancholy and humility that comes from a realization of one's insignificance in the scheme of nature) and shibusa (an austerity of taste) have had great influences on Japanese art.

t. The Japanese, more than the Indians or the Chinese, have responded in a positive fashion to Western culture by adopting some of their traditions in painting, architecture, music, etc. Most of all, the Japanese have been active in the art forms that express social protest and the extensive use of nudes (both particularly Western concepts).

u. The Japanese acceptance of Western artistic styles is not a mere slavish imitation, but has been reinterpreted in a particularly Japanese manner.

v. The impact of the Western styles on Japanese art forms is due to the impact of industrialization on Japan (the claim of many scholars). Is it possible that there is some element in the Japanese tradition that accepts ideas readily from other nations and has been in operation for centuries? Is this related less to industrialization and more to what David Riesman called "the inferiority complex" of the Japanese people?

w. Do the Japanese have a "unique sensitivity" to nature and beauty as many writers claim? Is this uniqueness caused by the physical beauties of the islands, the climate or possibly the development of a tradition that stresses beauty in all aspects of life? Is this stress on beauty the thing that makes the Japanese a nation of tourists, sightseers, mountain-climbers, gardeners, etc.?

x. Some writers claim that the traditional education in Japan has perpetuated the practices of amateur arts and the appreciation of professional arts. What are the possibilities for the survival of these appreciations in a changing society whose schools are being increasingly technological?

y. Lin Yutang wrote, "I think of all the phases of Chinese civilization, Chinese art alone will make any lasting contribution to the culture of the world." Comment on this statement.

z. Comment on this statement: "There are certain hidden innermost recesses of the Chinese soul that can be known only through its reflection in Chinese art...."

aa. Another Chinese wrote, "Behind the Chinese flat, unemotional face is concealed a deep emotionalism, and behind his sullen, decorous appearance resides a carefree vagabond soul." Discuss the continuation of these romantic myths about the Chinese and their validity.

bb. "The calmness and harmony seen in Chinese art are reflections of the traditions of Confucianism."

cc. The Chinese believed that training and worldly experiences were necessary to produce great art. Tung Cc'ich'ang (1555-1636) who was a great calligrapher and painter wrote, "How can one be the father of painting without reading ten thousand books and travelling ten thousand li?"

dd. Chinese art is more restrained and more in harmony with nature than Western art which is more sensual and determined by the artist's own ego.

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gg. As the Chinese philosophy of art became rigid, Chinese artists tended to avoid experimentation and self-expression. Many artists concentrated on slavishly imitating earlier masters of art.

hh. The Southern School of painting in China (scholars' paintings) emphasized the li (inner spirit of the object) as opposed to mere imitation of the object.

ii. Chinese painting in the South was primarily an effort to get away from the humdrum affairs of everyday life. Its choice of subjects was not really associated with the drudgeries of life. Thus the drawings of the Japanese masters of the 17th and 18th Centuries that often depicted workers, beggars, and sick people as subjects, would have been as alien to the Chinese tradition as the scenes of everyday life of the Lord Krishna made in Indian paintings.

jj. Discuss this statement by Wang Wei, a fifth century artist. "People who discuss painting merely concentrate on the outward aspects and structural effects. Men of ancient times, however, when they produced paintings did not merely record the sites of cities, delineate country districts, mark out the boundaries of towns and villages, or sketch the courses of rivers. Physical appearances are based upon physical forms, but the mind is changing and ever active. But spirit is invisible, and therefore what it enters into does not move. The eye is limited in scope, and therefore what it sees does not cover all. Thus, by using one small brush, I draw the infinite vacuity (the universe in its undifferentiated state), and by employing the clear vision of my small pupils to the limit, I paint a large body. With a curved line I represent the Sung mountain ranges. With an intersecting line I represent (the mythical mountain) Fang-chang. A swift stroke will be sufficient for the T'ai-hua Mountain, and some irregular dots will show a dragon's nose....With changes and variations in all directions, movement is created, and by applying proportions and measure, the spirit is revealed. After this, things like the temples and shrines, and boats and carriages are grouped together according to kind, and creatures like dogs, horses, birds and fish are distinguished according to their shape. This is the ultimate of painting.

Gazing upon the clouds of autumn, my spirit takes wings and soars. Facing the breeze of spring, my thoughts flow like great, powerful currents. Even the music of metal and stone instruments...cannot match this. Alas! Such paintings cannot be achieved by the physical movements of the fingers and the hand, but only by the spirit entering into them. This is the nature of painting."

kk. Unlike Gothic style architecture in Europe, or Indian architectural styles, Chinese buildings do not soar or attempt to dominate the landscape, but rather to fit into it and become a part of it (a paraphrase of remarks made by R. Grousset). On the other hand, many students of architecture and art claim that only the Japanese managed to do this while the Chinese did dominate the landscape. Using photographs and descriptions, have the students discuss the two varying interpretations.

ll. The wooden framework that is exposed in a Chinese house is like the outline brush strokes of a painting. It tends to reveal the rhythm and the pattern of the structure.

mm. Lin Yutang maintained that the curved roofs of Chinese buildings were not due to geographical or climatic conditions, but rather to training in calligraphy. In calligraphy, he claimed, a straight line must be balanced by a curved line. Therefore, the straight lines of massive columns or beams that support the roof must be balanced by a curved roof. Chinese architecture requires a balance of lines and would never create anything "as ugly as Cleopatra's needle," he argued.

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nn. Decorative elements on buildings are often selected because of their symbolism (e.g., ducks for married love, etc.,) and for rhythmic elements (the dragon for its curving shape). The Chinese combined the two in decorating their buildings.

oo. During the Maurya Dynasty (325-185 B.C.), Indian artists were greatly influenced by Iranian art that was originally inspired by the Greeks. Therefore it was not uncommon to see Indian statues that might have been acceptable to Athenians. The statues of Buddha done by later Gandharan artists also had Greek features and Greek drapery.

pp. When stone was beginning to be used for buildings (especially in caves), the Indian artists made the buildings look like wooden buildings with straw roofs. The carvings on the ceilings resembled those of wooden buildings. When the Indian sculptor worked with stone, he frequently treated it as he would when he worked with wood. Examine the facades of temples at Belur or the caves at Ajanta and Ellora to see this. How can you explain this?

qq. When carving the massive cave temples and monasteries, the Indians started at the top and worked downward. Examine photographs of caves at Ajanta and Ellora to understand these enormous undertakings.

rr. From a very early date, Indian sculpture and paintings depicted the human figure as well as animals for decorative affects. This was untrue in China and Japan (except for some animals that had symbolic meanings). This was also untrue in the Islamic tradition. What factors would help to explain this?

ss. The Indian stupa shape was carried by Buddhist missionaries to China and Japan where it was transformed into a pagoda.

tt. During the Gupta Period (A.D. 300-700), with the reemergence of Hinduism as a major religious force, a distinctive Indian style of architecture was created. The Hindu art was dynamic and forceful while the earlier Buddhist art was serene and contemplative. The Gupta artists also began to build free-standing structures out of stone. While small, at first, these structures laid the groundwork for the soaring temples that were built later.

uu. The decorative effects of Indian Hindu temples by the use of stone carving and wall paintings served to heighten the inspiration of the worshipper.

vv. Each region of India utilized the same basic plan for the Hindu temple, but each region created its own unique structure. In the South, the Gompurams were very different in style and feeling in the curvilinear temples of Khajuraho, the flatroofed, star-shaped temples near Mysore (Belur), or the towered temples at Tanjore, among others. While following the basic plan of rooms, the major elements these temples had in common was the extensive use of carvings of Gods, men and animals on the exterior and the attempt to inspire the worshipper. At no point, was the Indian architect or artist interested in blending the temple with the natural surroundings. The effect he wished to attain was quite different. It is quite typical to find massive stone structures of impressive height, width and depth that enclose a small room used as the sanctum sanctorum.

ww. In the South of India, the best sculptural work tended to be done in bronze rather than in stone. The same themes, however, could be found that was carved in stone in Northern regions.

xx. The Muslim invasion and conquest of Northern India created havoc with Hindu temples because of Islamic prohibitions against representations of God.

yy. The Indian artists used the techniques of Moghul miniature painting in a unique manner and developed a style of their own that was bolder in color and design and usually religious in theme.

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zz. While many artistic styles existed in India, the development of Hinduism gave a certain amount of unity to artistic expression.

aaa. Indian artists today have frequently been slow to adopt Western techniques and styles. The few that have done so, have not produced an artistic style as unique to India as that of contemporary Japanese artists have done in their country. Discuss this statement by looking at work done by Husain, Krishnon Kannah, P. Das Gupta, Chavda, Tagore, etc. Some can be found in the Life's Series that deals with India and in publications of the Lalit Kala Akademi in New Delhi. The Akadmi has published many color volumes of modern Indian art at a low cost. Ask for the listing of Contemporary Indian Art Series.

bbb. Hindu sculpture and paintings frequently emphasized the nude body. Is this a profanity in a temple or one aspect of the philosophy of Hinduism that is not properly understood in the West?

ccc. Comment on this passage that was written by Dr. Narayana Menon: "To listen to Indian music and judge it in terms of Western music or by some other system will mean missing the point and reaching absurd conclusions...all this talk of music being an international language is a facile over-simplification."

ddd. "Dance in India has been so closely interlinked over the centuries with religion that today it is impossible to think of it divorced from this essential background." (Written by Rukmini Devi)

eee. Take the class to visit the Japanese Garden at the Brooklyn Botanical Gardens. This is a good trip for a spring day since it is easier then to convey the feeling of beauty and serenity so closely associated with the planning of these gardens.

fff. Have the class buy sumi kits in order to try their hands at brush painting. Have them try to copy a simple Japanese or Chinese painting to see at first hand the degree of skill necessary in this art.

ggg. Utilize recordings of Japanese, Chinese and Indian music. Comparisons of their styles and the student's reaction could make a lively discussion. Indian music is easy to obtain (especially those of Ravi Shankar). However, Carnatic vocal music of the South is interesting and quite different from the works produced by Mr. Shankar, or Akbar Khan. One of the better Shankar recordings for classroom purposes is called "Ravi Shankar/Portrait of Genius," on World-Pacific Records. "The Sounds of Subbulakshmi" (on the same recording label) is one of the better examples of Carnatic music. World-Pacific also has a large number of recordings of Japanese koto and samisen performances, among others. Chinese classical and popular instrumental and vocal music are also obtainable.

hhh. Japanese scrolls and Chinese scrolls are obtainable in reproduction at low costs. China Books, the outlet of the Chinese Communist Government in New York City and San Francisco has many scrolls available for sale. It is interesting to compare those scrolls utilizing a "Socialist Realism" style with those using Chinese classical styles. Japanese scrolls and prints are available in countless bookstores and museums at low prices.

iii. Have the students unroll a horizontal Japanese scroll in order to see that each part of the scroll is to be viewed separately, and is a complete picture by itself. When would an artist use a vertical scroll? When would he choose to use a horizontal scroll?

jjj. Examine photographs of temple caves in India (Ajanta-Ellora) and compare them to the Buddhist caves in China at Tun-huang. Note how Indian influences penetrated China.

kkk. Performances of Indian dance groups are available on commercial film. However, Indian dance groups often visit New York City to perform. Check into the schedules of the 92nd Street Y.M.H.A., as well as the dance listings in the New York Times. A visit to a dance program is a more exciting experience than a filmed recital.

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lll. Films made in Japan, China and India are frequently shown in art theaters in New York City. Many of these are special types and not necessarily typical of what is shown in those countries. Nevertheless, they offer insight for the student into the traditional tastes of that society. The listing of Indian and Japanese films that are available is so enormous that it would be difficult to have a current list available for the teacher. The newspapers can be an excellent guide when something worthwhile is available. However, it is advisable that the teacher know something about the film or to see the film first since many of the better artistic films contain material that is unsuitable for youngsters.

Theme V - Literature:

How does the literature of a people represent the nature of that society? How does it mirror their customs? How well does it reflect the changes in their societies?

Japan:

A. **Poetry:** How are poetic forms uniquely Japanese? In what ways are the haiku and tanka poetic forms different from Chinese and Western forms? How have these forms been influenced by Westernization?

Concepts and Understandings:

1. There are five basic vowel sounds in Japanese, and some longer vowel sounds that are used less often. This makes the use of rhyme in poetry impractical. Japanese poetry gets its effects from alliteration, onomatopoeia, mood and symbolism.

2. The Japanese language is aggluti native, i.e. suffixes are added to the stem word to change the meaning of the stem word. In this way a word can have six or seven additions to the stem and becomes exceptionally lengthy. A haiku poem has frequently been one very lengthy word.

3. Japanese speech is unaccented or unstressed.

4. Japanese poetry often relies on the sounds of the words in their attempts to create moods and beauty. Sounds are frequently repeated to heighten the mood of the poetry.

5. The Japanese language is not precise. Words often have more than one meaning. Poetry, therefore, frequently plays on the double meanings. This double meaning is often lost in the translation to English.

6. Japanese poetry and literature uses symbolism very frequently. Cherry blossoms or cherry trees symbolize youth, love springtime, etc. In order to under stand the poetic symbols, you must be familiar with the traditional symbols of Japanese society.

7. Japanese poetry is usually concise and direct. The haiku (17 syllable), and tanka (31 syllables) do not allow for any excess verbiage. This carries over to the literature of Japan where much is left to the imagination of the reader and is not spelled out by the author. The poetic tradition seems to have permeated other forms of literature.

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8. Japanese poetry, because of symbolism, double meanings and language usage can be interpreted in a number of ways. It is frequently interesting to use more than one translation of the same poem to reveal the wide differences in the translators interpretations.

B. Literature: How are the novels and short stories typically Japanese? How have they changed under the impact of Western ideas and modes? How do they reflect Japanese life and its problems?

Concepts and Understandings:

1. Japanese novels fulfilled different purposes during various eras of Japanese history. The tenth to fifteenth centuries were the times in which epic tales of strength and valor or stories of love and courage dominated the scene. Books like Lady Murasaki's The Tale of the Genji and the Monogatari were written.

2. From an early date, the Japanese have been interested in diaries and personal reflections. Many earlier forms of literature, as well as current ones, are written as a personal narrative or in the diary form. Sometimes, diaries made great pieces of literature (although they were often exaggerated) as in the case of the Pillow Book by Sel Shonagon. The diary form continued to be popular in Japan and still is popular today. The diaries of famous artists like Basho are still read as well as the travel notes and reflections of a large number of people. The comparable situation in the U.S. today would be as if Thoreau's journal of his trip up the Merrimac River were still popular with readers today instead of the literary curiosity it is considered to be Thoreau's journal is similar to Basho's in its love of natural beauty and the frequent use of poetry whenever the author was inspired by this beauty. Americans are bored or disinterested in this type of book today, and hardly read much of this in the past. In Japan today, this type of book still holds a major place in the interest of people even though it isn't a runaway bestseller. The diary form is still popular with modern authors, e.g. Tanizaki's The Diary of a Mad Old Man and Mishima's Confession of a Mask. Japanese novelists seldom write as an outside observer, but tell the story in personal terms. The author is seldom a spectator nor is he detached from the events and the people. The novels of Tanizaki, Kawabata, Mishima, Abe, etc. are highly involved with the lives of the characters. It is sometimes quite difficult to separate the novelist from the main character since the style and form of the novel make this difficult.

3. The Tokugawa Period of Japanese history produced a new literary form. The increased prosperity of merchants in Edo created a demand for theatre, books, woodblock prints, etc. As a result of this economic change, Ukiyo-zoshi developed so that a group of books and stories that were ostensibly moral were written and published. Saikaku and other writers used the form of a morality story to present lewd and sometimes merely vulgar materials. In the present day sense, they are not pornographic, or lewd, but they are certainly not moral. These stories present an excellent reflection of seventeenth and eighteenth century Japanese city life, and are often highly entertaining.

4. The works of the Meiji Period were frequently imitations of Western models. The Japanese writers read and admired Dickens, Scott, Thackeray, etc. Most of the Japanese novels of this period were overlong and wordy copies of the Western writers. The first novels to fuse Japanese traditions to the Western style was that of Futabatei and Soseki. Nevertheless, these novels were more Japanese in style and spirit than they were Western.

5. The Japanese novel is filled with symbolism and often contains double entendre. This makes the task of the translator very difficult.

6. The modern Japanese novel does not attempt to explain everything to the reader. Instead, they leave a good deal to the imagination of the reader. Tanizaki's Some Prefer Nettles does not attempt to explain

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7. The modern Japanese novel seldom deals with violence (in the sense that many American novels are filled with murder, sadism, rape, etc.) Only the works of earlier periods contained violence in large doses in their depiction of battles and feuds of samurai. Violence in the modern Japanese novel is usually violence done to oneself.

C. Plays: How does the theater in Japan reflect the development of Japanese traditions? How are the plays of Japan typically Japanese? What does the Japanese theater owe to outside influences?

1. The Noh plays were frequently influenced by Buddhist themes and traditions. These plays stressed the horrors of war, murder, governmental tyranny, kidnapping and slavery.

2. The Noh play is in verse. It often utilizes poetry of famous writers to set a mood and then to create a series of new poems on the same theme.

3. The Noh play uses a chorus to heighten the emotion of the audience as well as to describe things that would not occur on the stage. In a sense, the chorus is similar to the idea of the chorus in a classical Greek drama except that in the Noh play the chorus frequently chants the same lines a number of times while the Greek chorus uses the form of a strophe and an antistrophe where the chorus debates or states two sides of a problem. Like the Greek plays, the Noh plays are simple in that they seldom have any subplot. They are almost exclusively occupied with one theme only.

4. The Noh play is performed in a small intimate theater and the players use masks that cover their faces. These masks identify the characters. Emotion then must be shown through the recitation of the lines of the play and the movement of the body of the characters.

5. Noh plays frequently utilize the superstitions attached to Buddhism. It is not uncommon to find ghosts or spirits playing a major role in a play.

6. The Kabuki play developed at a later date than the Noh play and under a different influence. Kabuki was popular with the new merchant class as well as with the samurai.

7. The themes of the Kabuki plays were moralistic, but they were not as anti-war as the Noh plays. Generally, good prevailed over ill. This was owing to the Confucian influence that created this need for moralism. However, the Kabuki play sometimes let evil prevail.

8. Kabuki themes, like those of the Noh plays, came from Japanese history and legend. Frequently the themes of the puppet theater were also adopted to the Kabuki theater.

9. Kabuki plays are also poetic, but they are more "low-brow" than the Noh plays. They do not usually make special references to classical works of poetry, nor is the verse necessarily good. The emphasis is more on action and the gestures and costumes that accompany or help to develop the action and its mood.

10. Kabuki theaters are quite large and therefore special problems have had to be solved. Costumes are usually quite spectacular. Voices must be loud and sometimes are unnatural. The actors usually enter the stage by means of a raised runway in the center of the theater. This gives the entire audience a closer view of the actor when making his entrance. However, action takes place on the stage itself and not the runway as in theater-in-the-round in the U.S.

11. The Kabuki actors wear exaggerated makeup and costumes. The parts of women are played by men (onagata). Music and dancing play a major part in this theater and help to develop the stereotypes of the characters that are revealed. In the above ways, the Kabuki theater is not only different from the

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12. The puppet theater of Osaka had a major influence on Japanese theater. The puppet theater could exaggerate and perform odd stories since there were few technical things that could not be done with puppets.

13. The Japanese took their puppet theater seriously (as did the Chinese) and did not design it for the amusement of children. Chikamatsu, one of the best Japanese playwrights, wrote primarily for the puppet theater.

14. Like the Noh and the Kabuki, the puppet theater uses verse instead of prose.

15. The modern Japanese theater follows the conventions of Western theater in its use of costumes, makeup, etc. Nevertheless, the plays are as personal as those of the Japanese novel. This may be due to the fact that so many novelists write for the theater in Japan today.

16. Japanese poetry, plays and literature seldom deal with religion or God as a theme, but rather with people and events and utilize many references to natural beauty. (Is this the influence of Shintoism?)

China:

A. Poetry: How are the poetic forms distinctively Chinese? How do the classic forms differ from those of Japan and the West? How has Chinese poetry been affected by Western influences? How has political change in China affected the poetic forms?

Concepts and Understandings:

1. Poetry in the Chinese tradition was actively written by most educated persons. The poems generally dealt with the problems of everyday life; especially love, old age, friendship, etc. Poetry was also written for many ceremonial occasions. Unlike most Western societies, educated Chinese were expected to write poetry for public presentation.

2. All three major types of Chinese classical poetry (the shih, the tz'u and the ch'u) were originally sung with some musical accompaniment. Later on, the accompaniment was eliminated, but the quality of a musical performance was retained. The reading of poetry in China today still contains a sing-song quality that is directly linked to the origins of Chinese poetry.

3. Poetry was used extensively in Chinese drama and usually the songs (poems) formed the most important parts of the drama since they contained the most personal and dramatic elements. This is still true in the drama of the Communist Government sponsored theatre (The White-Haired Girl is one example of this.) Classical poetry was also a form of inspiration for stories and novels in which their themes or plots were developed even further. Sometimes poetry was used extensively in other literary forms.

4. Like the Japanese, the Chinese favored compactness in their poetry Brevity was an asset for most forms. The most popular form was the four line and the eight line poems of five to seven syllables per line. Compare this to the Japanese haiku of seventeen syllable and the thirty-one syllable tanka poetry of the Japanese.

5. Chinese poetry is usually not difficult to interpret. Unlike the subleties of the Japanese poets, the Chinese were usually quite direct and obvious in their meaning. While there are problems of translation that do occur when rendering Chinese and Japanese poetry to English, the Chinese do not utilize double-meanings of words or phrases to the same degree as the Japanese. Compare these two poems dealing with a similar subject:

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Japanese

Deep in the mountain,
Trampling the red maple leaves,
I hear the stag cry out
In the sorrow of Autumn.

by the priest Saramaru

Chinese

A hundred years are no more than the
dream of a butterfly.
Looking back, how one sighs for the
things of the past!
Yesterday spring came;
This morning the flowers wither.
Let us hasten with the forfeit cup
Before the night is spent and the
lamp goes out.

by Ma Chih-yuan

6. Like the Japanese, the longer poems of the Chinese often deal with military exploits or mythology.

7. The classical forms of Chinese poetry are still in use in China today. Chairman Mao, himself, uses classical forms in the poetry he composes. Despite the adherence to older stylistic forms, the themes of modern poetry are usually propagandistic.

D. Literature: What are the characteristics of the novels and short stories of China? How did this literature reveal the lives and problems of their times? How has Chinese literature changed under the impact of Western influence? How has political changes in contemporary China affected literature?

1. Chinese literature has an almost consistent 3,000 year old tradition. Elements of this tradition have been fairly well maintained. Despite various invasions and conquests by foreign peoples, the Chinese have repeatedly maintained their own literary traditions with only some outside cultural influence. Thus, the Mongol and the later Manchu conquests of China lasted for about four hundred years, but they both had little influence on the Chinese literary tradition in the sense that they introduced new forms or styles of writing. Instead of the conqueror imposing his own tradition on the conquered, it was the literary traditions of the conquered Chinese that were absorbed by the conquerors.

2. Foreign influences in the Chinese literary traditions were few. The greatest foreign influence came from the expansion of Buddhism in China. The only comparable influence by another foreign group came in this century with the impact of Western industrial society.

3. The major influence in Chinese literary tradition was that of Confucius and his followers. The influence of Confucius and his followers permeated the style and content of Chinese philosophy, history, poetry, fiction, folklore and plays for centuries and centuries. Anyone who wished an appointment to a government post was required to have an outstanding knowledge of the Confucian classics and the ability to write in the accepted classical style of poetry and essays. Thus, generations of government officials, who were also poets, artistis and writers, were well-schooled in Confucian thought and style. For the Chinese writer, the essay became a major method of teaching the doctrines of Confucius.

4. Whatever foreign influences appeared in China, they were blended with Confucianism and frequently changed from its original style and form to one more typical of China. Buddhism was blended with Confucianism and Taoism so successfully that the Chinese Buddhist tradition was remarkably different from the Buddhism of Southeast Asia or India. Western influences of the nineteenth and twentieth centuries were, for a time, blended with Confucianism by such scholars as K'ang Yu Wei and Liang Ch'i Chao.

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5. The morality of Confucianism and its emphasis on the world in which we live (as opposed to heaven or hell) led to a type of Chinese literature that was a vehicle for teaching people to be good. Essays and treatises dealt with morality. Novels and plays required that virtue be rewarded and that evil receive its just punishment. Great tragedies of the type associated with the classic Greek theater of Shakespeare would have been unacceptable to the Chinese. The virtue of the individual was of greater concern to the reader or the viewer than the operation of fate or those mysterious forces that led one to do evil. There was little interest in social causes of injustice and a great interest in the ability of the individual to preserve goodness and honor by his own deeds. Any literary work (including historical works) that did not teach morality was considered inferior despite its possibly high quality of style and its use of language. Aesthetics was of less importance than Confucian utility. This is still true today however, we must replace the word Confucian with Maoist to be accurate.

6. Two styles of prose writing have been in use in classical Chinese literature. One style was ornate and rhetorical in use of language. The other was a simple, vigorous style that was used in the classical period. This simple style still influences prose writing in China today. Its popularity served to limit the use of the vernacular in prose.

7. Chinese fables, legends and anecdotes had been written in collections from very early times. These stories were brief and usually anecdotal with almost no attempt to portray character or to delve into the emotions of the characters.

8. Chinese stories began to have high literary quality by the time of the T'ang Dynasty. The stories written from that time onward became highly moral and dealt with the themes of love, war and chivalry and the supernatural. On the whole, they were written in colloquial language instead of the classical language. The degree of crudeness of style varied according to the story's remoteness from a folk tale. An old story that had been told and retold and then written by a scholar or a Buddhist monk was fairly polished in its use of language. Some of these, however, remained quite crude in style and language.

9. Stories and novels of the Ming Dynasty (14th to 16th centuries) were realistic in style and often filled with descriptions of day to day life during that time. The interests of some of these writers was somewhat pornographic. Like the Ukiyo-zoshi of Japan, these Ming stories and novels were responses to the growing demands of the bourgeoisie for a literature suited to their tastes. The pornographic flavor was risque, but not in the sense of contemporary American and English literature. Since pornographic intent was masked by a higher morality in the story, the author had to curb his descriptive powers. The Golden Lotus is not pornographic in the same sense of The Memoirs of Fanny Hill. The growth of the middle class in both China and Japan created a market for realistic stories and plays in which sex played an intrinsic part.

10. Chinese fiction is influenced by the older tradition of reciting stories. The story-teller, whether an old man of the village or a Buddhist monk or a professional, made his mark on the emerging literature. The narrator in most Chinese stories is everpresent; he sees all and describes everything without involving himself in the action. Few Chinese literary works are written in the first person.

11. From approximately 1400 to 1900, the imperial governments of China imposed itself on the literary scene by its competitive literary examination. The winner of this examination was assured of a high position and of an income capable of providing a comfortable standard of living. In order to win this contest, the writers had to practice endlessly a composition of the Eight Legged Essay and the five-syllable poem. This contest limited experimentation and novelty in Chinese literature during this period to a very few authors and to some local writers. On the whole, this contest limited the individuality of Chinese literature.

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12. There were occasional writers who rejected the Confucian tradition. During periods of disorder, some authors rejected Confucianism for the other-worldliness of Buddhism or for stories of the poor suffering masses of China that led to conclusions that were quite different from the Confucian rewards for the virtuous. This is most evident in the twentieth century writers, especially Lu Hsun, whose works were filled with a bitterness and irony unknown to most Chinese writers of the past. A large number of Communist writers today deviate from the Confucian tradition in the same way.

13. Modern Chinese literature has been greatly influenced by the desire to cure the ills of Chinese society. When Western ideas and literature became pervasive in China, they led to an emphasis on the need for a reformation of Chinese society and its traditions. The literature of China from 1900 to the present time exposes the failures of the contemporary scene in China and often contains some schemes to improve things. This was still within the range of Chinese tradition since

the moralistic conclusions were not discarded, but used instead, to moralize on the need for reform of society rather than on individual reform. Modern literature also stresses the use of the vernacular and the destruction of older classical forms. Authors like Hu Shih, Pa Chin or the sarcastic Lu Hsun led a change of literary emphasis that exposed the poor conditions of their society and the necessity for social progress.

14. Chinese literature still maintains earlier traditions in that it usually emphasizes utility rather than aesthetic organization.

C. Plays: Do the plays of China reflect the development of other Chinese traditions? Is the Chinese theater distinctively Chinese? How extensive were the influences of foreign theater traditions on the Chinese theater? What has been the influence of religion and the government on the development of the Chinese theater?

1. The major writing for the theater in China began during the period of the Mongol conquest (13th to 14th centuries). Part of the reason for the development of theater writing for professionals was the Mongol distrust of the Confucian scholars that led to the wholesale firing of scholars from government positions. In order to support themselves and their families, some of the scholars turned to the theater or to music. The Mongols and the more affluent Chinese patronized the new theater and the music that accompanied its development.

2. Dramas of the Yuan (Mongol) period were in four acts and contained many songs in each act. The songs were the highlights of these plays since they represented the best poetry of the author. The dialogue and the plot were of less consequence. It was a short step for the Confucian scholar to move from writing their conventional poetry to writing poetry (songs) for the theater.

3. Today, the titles of some 700 plays survive from that early period of Chinese history. Only a small percentage of these plays actually survive. They dealt with love, religion (supernatural), history, domestic life, murder, bandits, etc. Among the most famous plays are Wang Shih-fu's *Romance of the Western Chamber* and Ma Chih-yuan's *Dream of the Yellow Millet*.

4. The rise of the Peking Theater (Ching-hsi) began in the early 19th century. It still is a popular theater in its appeal to most people through its development of acting, dancing, singing and gesticulating. It has developed a style of its own that has become conventionalized by time and is not easily changed today. Improvisation is frowned upon in this theater as in the Japanese Kabuki theater. The plays are mainly adaptations of older dramas and are less important than the acting and the music. Stage music is a major part of the performance and accompanies the plays and dances. That's why this is usually called the Peking Opera. They present selections from various plays in one evening instead of one long play. The success of the theater is judged on the ability of the performers with the music, makeup, costumes and acting skill.

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5. Modern Chinese drama continues to follow some of the older traditions. Plays utilizing the format of the Peking Theater or of a local theater are written and produced as propaganda vehicles. The plots deal with the horrors of the pre-revolutionary situation in China, the evils of the Kuomintang and the U.S., and of the forward push of Maoist principles. Their intention is to use the theater as a means of helping the revolution progress in the same way in which Confucianist principles were used earlier to make a "better society" by showing virtue. The current plays contain some good poetry. However, plot seems to be a little more important than it was in the classical theater. The White-Haired Girl deals with a pre-revolutionary situation and exposes the horrors of life at that time. It ends on optimistic note of the changes in life that the revolution will bring about. These plays also contain more dialogue than the classical plays.

6. In order to reach the poorer people who seldom go to plays, the current Chinese government has organized small theater groups that perform anywhere and everywhere. In addition to these travelling groups,

other groups act out short original plays on street corners of urban areas for propaganda purposes. These plays attempt to bolster the revolution and its purposes by dealing with simple, but important themes. One such short play called, "Do Not Spit at Random" deals with hygienic improvement, but also supports the activities of young Communists and even attempts to revolutionize the child-parent relationship.

India:

A. Poetry: What are the characteristics of Indian poetry? What elements have influenced the writing of poetry in the past and the present?

Concepts and Understandings:

1. All of Indian literature (poetry, drama and fiction) is permeated by religious doctrine and practices. It is difficult to find many literary works that are not greatly influenced by the religious tradition of India.

2. The oldest Indian literature is the Rg Veda that was written between 1500 and 900 B.C. The hymns of the Vedas were part of the Aryan tradition. Despite the fact that they are among the oldest written pieces of literature, they borrowed from the legends and traditions of the Fertile Crescent civilizations and changed these legends to suit their religious doctrines.

3. The two major epics of India, the Mahabharata and the Ramayana are secular in character, but contain many passages relating to morality and theological explanation. The Mahabharata deals primarily with a civil war and its aftermath, but the materials added to a secular legend includes a great deal of theological matters including the sermon of Krishna in the Bhagavad Gita.

4. On the whole, the Sanskrit poetry and plays were generally ornate in language. The authors of this verse were more interested in the use of language and its effects than in plot or character development. To a great extent this was due to the fact that this literature was composed for a small group of court officials and their retainers who were knowledgeable and appreciative of the highly intellectualized qualities of Sanskrit poetry.

5. While much of the Sanskrit literature deals with the gods, this literature was also concerned with men and their experiences. Even the gods were given human-like characters within this literature. The themes of court literature concerned love, nature and tales of valor. They were all imbued with deep religious and moral overtones. They had no desire to change their society, but only to describe it.

6. Sanskrit poetry concerned itself with three stylistic effects:

   a. To create an emotion or a feeling from the flavor of the poem; e.g. love, courage, hate, anger, mirth, terror, pity, etc.

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   a. To create an emotion or a feeling from the flavor of the poem; e.g. love, courage, hate, anger, mirth, terror, pity, etc.
   b. To create a feeling from the sounds apart from the major meanings of the words. They used words that had a connotation other than that found in the meaning and tried to induce the emotion apart from this meaning.
   c. To create ornamentation of the poem by frequent use of similes, metaphors, alliteration, etc.

7. In addition to these long epic poems, Sanskrit poets composed single verse poems that contained four lines of eight to twenty-one syllable each. Each line was equal and generally unrhymed. These are similar to Japanese tanka poems. The major poet of the period was Kalidasa. An example of the kinds of conventional poetry of this period was "The Birth of the War-god" describing the marriage of Siva and Parvati and the birth of their son, Kumara. Kumara was appointed general of the gods and led them into battle against the demon Taraka. The following is a description of the battle:

"A fearful flock of evil birds
   ready for the joy of eating the army of demons,
flew over the host of the gods,
   and clouded the sun.

A wind continually fluttered their umbrellas and banners,
   and troubled their eyes with clouds of whirling dust,
so that the trembling horses and elephants
   and the great chariots could not be seen.

Suddenly monstrous serpents as black as powdered soot,
   scattering poison from their upraised heads,
frightful in form,
   appeared in the army's path.

The host of the foe was jostled together.
   The great elephants stumbled, the horses fell,
And all the footmen clung together in fear
   as the earth trembled and the ocean rose to shake the mountains."

8. The tradition of epic poetry continued in India well into the 12th century with the poet, Jayadeva and his "Songs of the Cowherd (Gita Govinda)". These dramatic lyrics were composed for singing, and, unlike the earlier epics, it was rhymed.

9. The tradition of epic poetry is still strong in India today. Every small village has its professional storytellers and its amateurs, as well. These storytellers have memorized thousands of verses of the major epics and recite them on festivals and special occasions. The people have heard these stories time and time again, and seem to enjoy hearing them still further. They are told in the verse form and are often memorized by the villagers. There seems to be little doubt that the fondness of the Indians for grand epics filled with love and adventure has influenced their dance, theater and their movies.

10. Verse was also used as a storytelling device for shorter tales. In these poems about the people and the gods, moralizing and religion accompanied excitement and adventure. The "Ocean of Story" is very much like the Persian version of "The Thousand and One Nights."

11. Poetry is still a popular form in India, but it seems to be popular primarily among the intellectuals. The modern poets (the last one hundred years) did not utilize the epic form, but often chose shorter verses that were imitative of Western verses. Thousands of publications print many verses each year in India. However, the modern poetic tradition is so intellectualized that it has made little impression upon the people. A small group of poets has gathered in Bengal, while others exist around major universities.

B. Literature: How have the novels and short stories represented the traditions of India? How has this literature revealed the Indian soul to the foreigner? How has this literature changed under the impact of Western ideas and

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B. Literature: How have the novels and short stories represented the traditions of India? How has this literature revealed the Indian soul to the foreigner? How has this literature changed under the impact of Western ideas and industrialization?

Concepts and Understandings:

1. The early stories written in Sanskrit were tales filled with the events of the lives of kings and commoners. These tales had a number of exciting incidents, some chance happenings and a happy, but moral ending. The wicked were punished and the good were rewarded. Dandin's "Tales of the Ten Princes" is one such collection of tales from this period.

2. Another popular form of prose literature were the fables that taught the people a guide to life. These short fables were translated into Middle Eastern languages and found their way into Europe by the fifteenth century. They provided a source of material for "The Arabian Nights", the fables of La Fontaine and aroused the interest of Goethe.

3. Regions of India that were not associated with the Sanskrit language developed literary traditions of their own. Often these authors and poets borrowed from the Sanskrit traditions and merely produced an inferior imitative work. A vigorous school of authors and poets appeared in the Tamil speaking region (Southeastern India) and wrote original works as well as translated the epics of the Northwest.

4. The Muslim conquest of India did not impair the Hindu traditions of literature. On the whole, the Muslims borrowed from Indian stories and fables for their own works. The moghul courts also brought poets and authors from Persia as members of the court. Nevertheless, the older traditions continued because it was memorized by countless generations of Indians.

5. The period of British rule of India produced little that was original or in the Indian tradition. The novels and short stories were usually imitative of the British style (of any one of a number of periods). Tagore was possibly the first Indian writer in many years to depart from the tradition of the conquerors and to return to Indian themes and problems for his plots and characterizations. The large number of plays, short stories, novellas and poems written by Tagore reveal an interest in the traditions of Hinduism and in its morality. Peace, love, brotherhood, etc. became an important theme once more; only now the endings were seldom happy, but always moral.

6. The modern authors of India are barely known to the Western public. Most of the literature about India that is popular in the West is written by Westerners. The more prominent Indian autors to Western readers are frequently the disaffected people who are more comfortable living in London or New York than in Bombay or New Delhi. People like Aubrey Mennon, Kamala Markandaya and Santha Rama Rau are not popular among the people who read books in India. Only a very small number of Indian authors have been translated into English and published in the U.S.

C. Plays: How does the theater in India reflect Indian tradition? What role does the theater play in Indian life? How have outside influences affected the development of the Indian theater?

Concepts and Understandings:

1. The theater in India possibly began from celebrations and religious festivals. Many of the themes of plays were religious in origin. Piety and devotion were praised in them. The plays were probably influenced by the Greek theater due to the presence of the Greco-Bactrian kings of Northeast India.

2. The early plays had a prologue to tell what had happened before the play began and to describe the characters involved. The dialogue was usually prose with some verse used in parts of the play. There was

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2. The early plays had a prologue to tell what had happened before the play began and to describe the characters involved. The dialogue was usually prose with some verse used in parts of the play. There was little music used at first since the poetry was not sung in India. Each character wore a costume that was conventionally associated with him so that costuming and makeup became conventionalized at an early date.

3. Indian drama was filled with pathos and melodramatic situations. However, happy endings were conventional. Usually there was intercession by a god who saved the hero from some horrible tragedy. Convention forbid the display of violence on stage. This sets them apart from the Japanese Kabuki and puppet theater. However, note the strong similarities to the plays of the classical Greek theater.

4. Like the Japanese and Chinese playwrights, the Indian dramatists borrowed freely from past legends and wrote dramas about kings and the plots against them as well as light comedies dealing with such things as harem intrigues. Like the Chinese, the Indian dramatist was usually a prominent poet. Thus the poet Kalidasa also wrote one of the best Sanskrit plays, "Sakuntala." Another play that is available in translation is "The Little Clay Cart" by Sudraka. This play has a realistic, but complicated story and contains all of the elements that would please a people who like both comedy and pathos in one performance.

5. Indian drama lost much of its classical flavor with the passing of time. Instead of verse, music and songs began to be used. The use of gestures and poses became more formalized, but varied from region to region of India. The tradition of the drama survived primarily in the palaces of the nobility and in local religious festivals. The Sanskrit plays were generally ignored, but the themes of the plays were used again and again.

6. Except for local productions of Western plays during the English occupation of India, the Indian theater went through a period of stagnation. At the end of the nineteenth century, there was a flurry of activity by Bengali poets and playwrights. This activity continued until the present time when the people of the Bengal region seem to be the only group interested in theatrical production. Very few Indian cities have a theater or any interest in one. Even the productions in Calcutta (the most active in theatrical efforts) are amateurish and short-lived. It has been claimed that the Indian music and dance and religious festivals have deprived the theater of an audience. The first cause is hardly true since recitals of classical or regional dance groups attract little attention in India today. Religious festivals do create a spectacular theatrical effect when the epics about the gods are danced, sung and acted. However, with the penetration of Western techniques, the movie theater has become a major source of Indian culture. Like the Japanese, the Indians are avid moviegoers. The films made by Satyajat Ray that have been acclaimed in the U.S. have made almost no impact in India. The Indian people prefer films that contain a great deal of exciting action, music, dance, a historical story and a good deal of female flesh. The plots of these films are trite and nothing more than a vehicle for a popular actor and actress. Many small towns and large villages have at least one movie theater. Its fascinating to see the numbers of people who frequent these theaters day and night. The type of American films that the Indians prefer are light comedies about sex (the Gina Lollobridgida-Rock Hudson type of film) and Hollywood musicals that are spectacular. The Indians see our extravaganza films as a direct link to their extravagant epics just as the Japanese seem to prefer Western cowboy films as a parallel to their samurai adventures. If one is to understand the Indian interest in theater today, the movie theater is the medium to be examined.

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Suggested Readings

The following books are recommended for classroom use in conjunction with the teaching of Theme V. The vast bulk of the titles are suitable for high school students. Wherever possible, there has been an attempt made to indicate books that are too difficult for the average student and some of the easier reading selections. If one is to be creative in teaching this unit, great use must be made of these titles and others that might be added subsequent to the printing of this list. The increased interest in oriental literature in the U.S. has made more and more titles available during the past few years. It should be fairly easy to obtain copies of these titles.

Japan:

A. Poetry:

Behn, Harry Cricket Songs: Japanese Haiku. A small volume with lively illustrations by Sesshu and other sumi-e masters.

Bownar, G. and Thwaite, A. The Penguin Book of Japanese Verse. One of the best anthologies of both ancient and modern poetry - paperback.

Henderson, Harold An Introduction to Haiku. A good explanatary volume.

Nippon Gakuyutsu Shinkekai The Manyoshi. Translations of Japan's most famous anthology of mid-eighth century verse. Good for classroom use.

Rexroth, Kenneth One Hundred Poems From the Japanese. One of the most creative translations of Japanese poetry. These are as much a product of Rexroth as they are of the Japanese poets.

B. Literature:

Abe, Kobo Woman in the Dunes.
The Face of Another. The first title is an excellent novel that is available in paperback. Both for mature students.

Akutakawa, Ryunosuke Rashomon and other Stories.
Hell Screen and other Stories.
Tales Grotesque and Curious.
The first two titles available in paperback. "Rashomon" is the best of the collections and excellent for students.

Buck, Pearl The Big Wave. Excellent story for slower readers. Available in paperback.

Clifford, William and Milton, D. A Treasury of Modern Asian Stories.

De Bary, T. et al Sources of Japanese Tradition. An outstanding collection of Japanese literature, essays, history, etc. Selections can be made for classroom use. Available in paperback (two volumes).

Edogawa, Rampo Japanese Tales of Mystery and Imagination. Modern tales of the supernatural. Well-written and quite popular in Japan.

Futabatei, Shimei Ukigumo. An early 20th century novel: fairly interesting.

Goodman, Henry (Ed.) The Selected Writing of Lafcadio He printing of this list. The increased interest in oriental literature in the U.S. has made more and more titles available during the past few years. It should be fairly easy to obtain copies of these titles.

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Futabatei, Shimei Ukigumo. An early 20th century novel; fairly interesting.

Goodman, Henry (Ed.) The Selected Writing of Lafcadio Hearn. An interesting collection of essays and stories about Japan. Paperback.

Hearn, Lafcadio Japan: An Attempt at Interpretation.
A Japanese Miscellany
Stories of Mystery. All three of the Hearn books are in paperback.
The first title is non-fiction, but belongs in the body of Hearn's interest and interpretation of Japan.

Hibbert, Howard The Floating World. This volume contains a lengthy introduction and a number of selections (abridged) from the masters of the Ukiyo-zoshi. Saikaku and other masters wrote ostensibly moralistic tales that were somewhat pornographic. These selections, however, are quite suitable for classroom use and reveal customs and manners of 17th and 18th century Japan.

Kawabata, Yasunari Snow Country.
Thousand Cranes. Excellent novels by the winner of the Nobel prize for literature. They are quite subtle and should be read only mature students. Both in paperback.

Keene, Donald (Ed.) Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century.
Modern Japanese Literature: An Anthology
Both of Keene's anthologies are very good. They contain

	introductions to some of the pieces that are quite good. Available in paperback.
Mishima, Yukio	After the Banquet. Confession of a Mask. Forbidden Colors. The Pavilion of the Golden Dragon. The Sailor Who Fell from Grace from the Sea. The Sound of Waves. Not all of these novels are suitable for high school students. However, Mishima is such a good writer and reveals so much of the Japanese tradition that the teacher should make use of them. The least controversial and difficult is The Sound of Waves, a modern love and success story about Japanese fisherman. After the Banquet deals with modern Japanese politics and marriage. The others are good, but somewhat risque, especially Forbidden Colors. In spite of its sexual scenes (no more vivid than the novels that young people in the U S. read anyway), The Sailor Who Fell From Grace from the Sea is an excellent short novel about teenagers and cultural change. Teachers should read these before recommending them.
Mitford, A.B.	Tales of Old Japan. A reprint of an old anthology: not difficult.
Mori, Ogaai	The Wild Goose. A good novel.
Morris, Ivan (Ed.)	Modern Japanese Stories. An outstanding collection
Murasaki, Lady Shikibu	The Tale of the Genji. A classic of 10th century Japan, but longwinded and dull in parts. Excerpts are good for classroom use. Use the Arthur Waley translation.
Natsume, Soseki	Botchan. I Am a Cat. The Three Cornored World. The Wayfarer (Kojin). A beautifully written group of novels by a turn of this century author. Very Japanese in the use of poetry and its sensitivity to nature. Very short on plot in the Western sense. Recommended for mature readers.
Ooka, Shohei	Fires in the Plain A novel about World War II and its effects on men.
Osaragi, Jiro	Homecoming. The Journey. Both good modern novels about World War II and the postwar period. The first is available in paperback.
Sei Shonagon	The Pillow Book of Sei Shonagon. A lengthy account of 10th century court life in Japan by a female participant. Available in an abridged version with notes by Arthur Waley which is better for classroom use.
Statler, Oliver	Japanese Inn. A fictional account of the feudal period.

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Statler, Oliver Japanese Inn. A fictional account of the feudal period. Paperback.

Tanizaki, Junichiro Seven Japanese Tales. Excellent stories for students.
Diary of a Mad Old Man.
The Makioka Sisters.
Some Prefer Nettles. The last three novels are brilliant, but not always suitable for students. The Makioka Sisters deals with a family and the changes that time brings. It is quite good, though lengthy. The last title is subtle, but well done about the breakup of a marriage in modern Japan and the responses of the participants. The Diary of a Mad Old Man is somewhat erotic, but well-written and revealing of Japanese customs and traditions.

Wheeler, Post Tales from the Japanese Storytellers as Collected in the Ho-D an-Zo. Traditional tales for slower readers.

Yasuda, Yuri Old Tales of Japan. Fairly easy reading, but interesting to all.

Yohannan, John D. A Treasury of Asian Literature. Some good things in here. Paperback.

Yoshikawa, Eiji The Heike Story. A long account of a type of Japanese Robin Hood.

gb

C. Plays:

Anderson, G.L. (Ed.) *The Genius of the Oriental Theater*. A paperback edition that includes notes and 6 Noh plays, 1 Kabuki play and 1 Joruri play (puppet theater).

Bowers, Faubion *Japanese Theater*. Well written and witty account of the theaters and 3 Kabuki plays. Paperback.

Chikamatsu, Monzaemon *Major Plays of Chikamatsu* (Trans. By D. Keene) Chikamatsu is regarded as the Shakespeare of Japan. Many of the plays are excellent for classroom purposes.

Ernst, Earle *The Kabuki Theatre*. A great deal of material on stage facilities, and acting techniques of this theater. Fairly advanced.

Shio Sakaniski (Trans.) *Japanese Folk-Plays: The Ink-Smeared Lady and Other Kyogen*. Short farces often used as interludes at Noh plays. Good for acting-out in class.

China:

A. Poetry:

Bynner, Witter (Trans.) *The Jade Mountain*. T'ang Dynasty poetry

Han Shan *Cold Mountain*. Translated by B. Watson, these 100 Zen Buddhists poems written in the 8th or 9th century are filled with complaints about Buddhist corruption, superstitions, etc. Some are exellent for the slower reader.

Hsu, Kai-yu *Twentieth Century Chinese Poetry*. All major schools represented.

James, Frank (Ed.) *Poems and Paintings of the Orient*. Two arts combined in one easy to read volume. It is subtle nevertheless.

Jenyns, Soame *Selections from the 300 Poems of the T'ang Dynasty*. Excellent translations of the poetry available in paperback. A second volume was called *A Further Selection from the 300 Poems of the T'ang Dynasty*. The two were later published together as 300 T'ang Poems.

Kotewall, R. and N.L. Smith *The Penguin Book of Chinese Verse*. An excellent volume of many periods of Chinese poetry. Paperback.

Lewis, Richard, (Ed.) *The Moment of Wonder*. Chinese and Japanese poetry for all reading levels.

Lu Yu *The Rapier of Lu: Patriot Poet of China*. Translated by C M. Candlin, these poems were written at the time when Tartar invaders were seizing large parts of China. Many patriotic themes.

Payne, Robert *Contemporary Chinese Poetry*. Good, but more than 20 years old.

The White Pony. An anothology of Chinese poetry from the earliest times to the modern period. Very comprehensive

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Rexroth, Kenneth One Hundred Poems from the Chinese. Not merely translations, but poetic recreations of the originals.

Su, Shih Selections from Sung Dynasty Poet Su, Tung-p'o. Excellent poetry for all reading levels on a wide range of topics.

Tu Fu Tu Fu, Selected Poems. Translated by Remi Alley. The work of an 8th century T'ang poet.

Waley, Arthur Translations from the Chinese.
The Poetry and Career of Li Po.
Yuan Mei, Eighteenth Century Chinese Poet.
All three are excellent translations with biographical data of the poets. The first title is a beautifully printed and illustrated edition

Wang Wei Poems by Wang Wei. Translated by Chang Yin-nan and Lewis C Walmsley. Beautiful translation of 8th century T'ang poetry with lovely illustrations. A beautiful edition by Charles Tuttle.

B. Literature:

Acton, H. and Lee Yi-hsieh (Trans.) Four Cautionary Tales. Stories from an old collection; of varying quality.

Anderson, Flavia The Rebel Emperor. An interesting fictional version of the life of Hung Hsui-Ch'uan who was leader of the T'ai p'ing Rebellion.

Bauer, Wolfgang and Franke, H. (Trans.) The Golden Casket. Chinese novellas spanning 2,000 years of writing. Some of the better stories include, "The Snail Girl", "A Lifetime in a Dream" (a Buddhist Utopia), Priest Wo Falls into a Trance."

Birch, Cyril Chinese Myths and Fantasies. Very easy reading and intesting.

Anthology of Chinese Literature. From early times to 14th century.

Stories from a Ming Collection. A fine collection of realistic stories from the Ming period

Bro, Marguerite Su-Mei's Golden Years. How modern change in education affects the lives of people in pre-communist China Easy reading.

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Letter from Peking. Two people in love and their problems in China.

Pavilion of Women. The role of women in China, especially the wife-concubine relationship.

Peony. Weak, but esoteric since it deals with the assimilation of Jews into the Chinese community.

Mrs. Buck has written countless other novels dealing with China. Although they vary in quality, even the poor ones offer an insight into Chinese traditions and problems. Many are in paperback.

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Chin P'ing Mei or The Adventurous History of Hsi-Men and his Six Wives This novel by an unknown author is one of the Chinese classics. Sometimes published as The Golden Lotus. it is a realistic Ming Dynasty piece that is a little risque, but revealing of Chinese life.

Chuang Tzu Chuang Tzu: Basic Writings. Translated by B. Watson. Essays by a famous philosopher.

Clavell, James Tai-Pan. A huge, often clumsy novel that deals with the early days of trade between England and Hong Kong. Lots of historical fiction and exaggeration, but of interest to some students.

Confucius The Analects of Confucius. Translated by A. Waley. Paperback

The Wisdom of Confucius. Translated by Lin Yutang.

Courlander, Harold (Ed.) The Tiger's Whisker and Other Tales From Asia and the Pacific. Attractive stories that have a moral. Easy reading.

Cronin, A.J The Keys of the Kingdom. A well-written novel of a Scottish missionary in China. The observations about the Chinese are excellent. Paperback.

De Bary, T., et al Sources of Chinese Traditions. Brief introductions to a wide variety of sources arranged topically and chronologically up to the modern the lives of people in pre-communist China Easy reading.

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Eberhard, Wolfram (Ed.) Folktales of China Scholarly notes are included with these tales in an attempt to relate them to national movements.

Folk Tales from China. Stories recently translated and published in Peking. Fairly easy reading level.

Giles, Herbert A Gems of Chinese Literature, Prose. Primarily essays.

Strange Tales from a Chinese Studio. Excellent translations.

Hersey, John A Single Pebble. A brief well-written novel about the voyage up the Yangtze River by a young American engineer in the 1920's. An East-West confrontation occurs. Paperback

Kao, George (Ed.) Chinese Wit and Humor. Not a joke book, but a collection of classical writings that contain satire or irony. Excellent for classroom use since it contains selections from the most important works.

Kwock, C.H. The Bull with Magic Eyes. Collection of fables.

Lao She Rickshaw Boy. The author's name is sometimes printed as Lao Shaw. This is one of the most sarcastic and bitter contemporary novels to come out of pre-communist China. The book attacks capitalism and individualism and is therefore favored by the Communist government of China today. Nevertheless, this is a highly disturbing book and very revealing of Chinese life.

Lao Tzu *The Way of Lao Tzu* Translated by Weng-tsit Chan.

Lee, C. Y. *Madame Goldenflower*. Set in Peking, this novel deals with the period of the Boxer Rebellion. Very easy, but exciting reading.

Lim, Sian-tek *More Folk Tales from China*. Very easy reading, but interesting.

Lin Yu-tang *Famous Chinese Short Stories*. A variety of good stories. A variety of good stories. Paperback.

The Flight of the Innocents. A Novel of a mainland family's escape to Hong Kong.

Lady Wu. Fictionalized account of the Empress Wu who seized control of China. Misleading history, but good background material.

The Wisdom of China and India. A good anthology containing a wide variety of works.

Liu Wu-chi *An Introduction to Chinese Literature*. A good introduction for the teacher or the student doing a research paper.

So Kuan-chung *All Men Are Brothers*. (Shui-ku Chuan) Translated by Pearl Buck and abridged into a one volume edition. This very famous novel of the Yuan Dynasty is also available in a briefer version called *Water Margin* and available in paperback.

Romance of the Three Kingdoms. (San-kuo Chih.) Translated by C.H. Brewitt-Taylor. This novel is historical in setting. It was written shortly after the Mongol conquest of China, but deals with the Han Empire and its fall. It is highly allegorical.

Lu Hsun *Selected Works of Lu Hsun*.

Complete Works of Lu Hsun. Lu Hsun is represented in a number of collections since he is one of the best of this century's Chinese writers. While Lu was not a communist, he attacked the corruption and misery of his society and is therefore popular in China today. "The True Story of Ah Q" is his best story dealing with a poor man who is buffeted by his society and fate and never understanding the irony of his life and death. Excellent reading for the class. "My Old Home" is another good story. Since he wrote hundreds of stories, there is a great choice available. Many of them can be obtained in inexpensive editions from the outlet stores for China Publications (Peking Press).

Malraux, Andre *The Conquerors*. The first Malraux novel dealing with the attempts of the Communists to overthrow the Kuomintang. Not as good as *Man's Fate*, but worth reading.

Mao Tun *Midnight and Other Stories*. Mao was a contemporary figure who wrote about the upper-class urban groups in Shanghai. Stories are all from the school of social realism.

Mar, S.Y. Lu *Chinese Tales of Folklore*. Easy reading of eleven stories.

Mencius *The Book of Mencius*. Translated by Lionel Giles.

Pa Chin *The Family* A contemporary author, popular in China. This is the first part of a trilogy about the disintigration of a patriarchal family in Southwest China. It is autobiographical.

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Van Gulik, Robert The Emperor's Pearl. An easy mystery story that takes place during the T'ang Dynasty.

Waley, Arthur (Trans.) The Real Tripitaka and Other Pieces. Stories of Buddhism in China. Well-written. Not difficult reading.

Walker, Agusta Around a Rusty God. Story of growing up in modern China.

Wang, Chi-chen Traditional Chinese Tales. Taken from the San-yen collection. Good for classroom use.

Wang, Elizabeth Ladies of the T'ang. Twenty-two stories from the T'ang Dynasty containing satire, love and the supernatural. Paperback.

Wiese, Kurt The Chinese Ink Stick. An ink stick tells its story by telling about its three owners and gives a good deal of information about Chinese customs. Very easy reading. Well illustrated.

Wu Cheng-en Monkey. (Hsi-yi Chi.) Sometimes called Travels to the Western Regions. A famous 16th century novel (Ming Dynasty) based on a pilgrimage made to India by a famous Buddhist monk in the 7th century. Written in the vernacular, not the classic style. An ironic work. Selections from this can also be found in George Kao's Chinese Wit and Wisdom.

Yang, Hsien-yi and Gladys Yang (Trans.) The Courtesan's Jewel Box: Chinese Stories of the X-XVII Centuries. A fine collection of Chinese stories.

C. Plays:

Arlington, L.C. and Harold Acton Famous Chinese Plays. Contains synopses and partial translations of 31 Peking Operas and 2 Ming Dynasty plays.

Kuan Han-ch'ing Selected Plays of Kuan Han-ch'ing. Plays of the Yuan Dynasty translated by Yang Hsien-yi and Gladys Yang.

Ts'ao Yu Sunrise.

Thunderstorm. Contemporary plays for the Peking Theater using Western dialogue and traditional techniques, but not popular with the Chinese audiences because of its departure from tradition.

Wang Shi-fu The Romance of the Western Chamber. (Hsi-hsiang Chi.) A 13th century play about the beautiful Ying Ying who is desired by many men. Contains some lovely verses and a great deal of information about China. It is now available in paperback from Columbia College.

India:

A. Poetry:

Bhagavad-Gita There are three recent translations of this work. One is by Eliot Deutch, the second is by Swami A. C. Bhaktwedanta and the third is by R. C. Zaehner. The second one listed is available in paperback edition. The first and the third attempt to explain the doctrines of this Indian classic in free verse and prose.

Dutt, Romesh C. The Ramayana and the Mahabharata. Condensations into English verse of the two Indian classics in one volume.

Kailasapathy, K. Tamil Heroic Poetry.

Miller, Barbara S. (Trans.) Bhartrihari Poems. Good English translations to help the student get the feeling of this language and its rhythm. Very early poetry.

Misra, Vidya Niwas (Ed.) Modern Hindi Poetry: An Anthology A good collection of poetry for class.

Shastri, H. Prasad Ramayana. A verse translation of this classic epic. It is often difficult to read, but good in sections. For a simple prose retelling of the story, see Gaer, Joseph, The Adventures ofRama. A more complex prose retelling of the story was done by C. Rajagopalachari.

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Ramanujan, A. K. The Interior Landscape, Love Poems from a Classical Tamil Anthology.

B. Literature:

Banerji, Bibhutibhushan Pather Panchali. This is a famous modern Bengali novel and was used as the basis for the film trilogy by F. Ray.

Bhattacharya, Bhabani Shadow from Ladakh. A contemporary novel with interesting insights into current Indian problems.

Chand, Prem Godan. A very good novel about the caste problems of India.

Courlander, Harold (Ed.) The Tiger's Whisker and Other Tales from the Pacific. A variety of stories including a number of Indian tales. Most of them are easy reading and moralistic in the Indian tradition.

DeBary, T. Sources of Tradition in India. The same type of source work that DeBarry did on Japan and China. Excellent variety of sources with enlightening introductions and notes. Available in a two volume paperback edition.

Dandin The Ten Princes. Translated by A. W. Ryder. This classic Sanskrit collection of stories is filled with the adventures of a prince and his companions. Available in paperback.

Forster, E. M. A Passage to India. An outstanding novel that was later turned into a play by Santha Rama Rau. Excellent rendering of the feelings of Indians during the British occupation and of their relations with the British.

Gaer, Joseph (Ed.) The Fables of India. Fables and folklore interwoven in a volume that is elementary reading, but highly revealing of Indian tradition.

Godden, Jon The Seven Islands. A brief, but outstanding novel of India. The author is very successful in portraying the religious mysticism that often guides the behavior of Indians and of bitterness of the poor and the outcastes. It was available some time ago in an inexpensive paper edition, but now, unfortunately, it is out of print. Still, one of the really great novels about India by a European.

Godden, Jon and Rumer Two in the Sun. Not a novel, but the joint autobiographies of these two English authors who grew up in India. Easy reading level.

Godden, Rumer Mooltiki. Short Stories about various regions of India.
The River. A very fine novel about a European child who is growing up in India. This offers a view of the Indian as seen through the eyes of a European. It was the basis of an excellent film by Jean Renoir.

Hanrahan, Gene Z. (Ed.) 50 Great Oriental Stories. A wide range of stories that includes a number of excellent stories from India. The reading range varies. This volume can be used by slower readers.. More competent students will also enjoy them.

Hesse, Herman Siddhartha. A short, beautifully written novel that uses Indian mysticism and a style of writing that makes it sound like an Indian classic, even though it is a modern work. It offers some insights into the Indian mind, but is limited since it is the work of a European mystic who reinterpreted Indian doctrines to suit his own purposes. Nevertheless, it is still suitable for discussion and is worthwhile reading.

Jhabvala, Ruth P. Amrita.
Like Birds, Like Fishes and Other Stories.
Mrs. Jhabvala is a European who is married to an Indian Parsee and lives in India today. Her novels are interesting for what they reveal about Indian social life and customs, especially the clash between modern change and tradition. They are not especially well-written but their style and vocabulary are suitable for teenagers. The short stories are another matter entirely. They are concise and well-written. The characters in them are not as wooden as those of the novels. So far, only Amrita is available in paperback in the U.S., but others will be published in the near future since Mrs. Jhabvala is gaining attention in the U.S. ("The New Yorker" has published her stories.)

Kabir, Humayun (Ed.) Green and Gold: Stories and Poems from Bengal. Some excellent stories and some fair poetry. The stories are not all geared for children, but they illustrate current trends in Bengali literature. "One of those," for instance, contains an ironic ending more typical of Western literature than Indian.

Kattak, Roop Contemporary Indian Short Stories. A good anthology, but not easily available in most libraries.

Kipling, Rudyard The Kipling Sampler or Kipling, A Laurel Reader. Two collections of stories of India that are quite good for discussion of the contrast

Rumer Two in the Sun. Not a novel, but the joint autobiographies of these two English authors who grew up in India. Easy reading level.

Godden, Rumer Mooltiki. Short Stories about various regions of India.
The River. A very fine novel about a European child who is growing up in India. This offers a view of the Indian as seen through the eyes of a European. It was the basis of an excellent film by Jean Renoir.

Hanrahan, Gene Z. (Ed.) 50 Great Oriental Stories. A wide range of stories that includes a number of excellent stories from India. The reading range varies. This volume can be used by slower readers.. More competent students will also enjoy them.

Hesse, Herman Siddhartha. A short, beautifully written novel that uses Indian mysticism and a style of writing that makes it sound like an Indian classic, even though it is a modern work. It offers some insights into the Indian mind, but is limited since it is the work of a European mystic who reinterpreted Indian doctrines to suit his own purposes. Nevertheless, it is still suitable for discussion and is worthwhile reading.

Jhabvala, Ruth P. Amrita.
Like Birds, Like Fishes and Other Stories.
Mrs. Jhabvala is a European who is married to an Indian Parsee and lives in India today. Her novels are interesting for what they reveal about Indian social life and customs, especially the clash between modern change and tradition. They are not especially well-written but their style and vocabulary are suitable for teenagers. The short stories are another matter entirely. They are concise and well-written. The characters in them are not as wooden as those of the novels. So far, only Amrita is available in paperback in the U.S., but others will be published in the near future since Mrs.Jhabvala is gaining attention in the U.S. ("The New Yorker" has published her stories.)

Kabir, Humayun (Ed.) Green and Gold: Stories and Poems from Bengal. Some excellent stories and some fair poetry. The stories are not all geared for children, but they illustrate current trends in Bengali literature. "One of those," for instance, contains an ironic ending more typical of Western literature than Indian.

Kattak, Roop Contemporary Indian Short Stories. A good anthology, but not easily available in most libraries.

Kipling, Rudyard The Kipling Sampler or Kipling, A Laurel Reader. Two collections of stories of India that are quite good for discussion of the contrast between Indian and English traditions and attitudes.

Markandaya, Kamala Nector in a Sieve. Easy reading and some good insights into problems of Indian society, but not really a good book and lacking the stoical mysticism that is typical of many Indians.

Narayan, R. K. The Bachelor of Arts.
The English Teacher.
The Financial Expert.
The Guide
Swami and Friends.
The Sweet Shop.
An Astrologer's Day and Other Stories.
Narayan is one of the best of the contemporary Indian authors. Most of his novels take place in the fictitious village of Malgudi. He writes about the traditions of his society and of the changes taking place today. His novels are a truer picture of India than those written by Europeans or Indian expatriates like Markandaya, Santha Rama Rau or Aubrey Mennon. The English Teacher is a

mystic novel. *The Guide* is excellent for mature students. As his reputation increases, more of his books will be available in paperback editions.

Painter, Carvel (Trans.) *Jasmuddin: Folk Tales of East Pakistan.* Paperback.

Singh, Kushwant *Train to Pakistan.* A novel of Hindu-Muslim antipathy.

Somdeva *Ocean of Story.* Translated by Tawney. Available in 10 volumes. Any one volume would be suitable.

Tagore, Rabindranath *The Homecoming and Other Selected Writings.*
A Tagore Reader. Edited by A. Chakravarty. This contains stories, poems, plays and autobiographical writings that reveal a blend of India and Western ideas. There are many other small volumes of Tagore's poetry and stories and plays available in inexpensive paperback editions.

Van Buitenen, J. A. B. *Tales of Ancient India.* Stories on various aspects of ancient life in India. Interesting reading. Paperback.

Wolpert, Stanley *Nine Hours to Rama.* A fictionalized account of the assassination of Mahatma Gandhi. Excellent reading as well as good insights into religious hatreds in India today. Paperback.

Yutang, Lin *The Wisdom of China and India.* A good anthology of stories, poems, and philosophical materials.

C. Plays:

Anderson, G. L. *The Genius of the Oriental Theater.* Introductory notes and translations of Kalidasa's "Shakuntala and the Ring of Recognition" and another early play, "The Little Clay Cart." Paperback.

Lal, P. *Great Sanskrit Plays in Modern Translation.* A fairly recent publication of "Shakuntala," "The Toy Cart," "The Signet Ring of Rakshanas"and other classic plays. There are introductory notes to each play. There are prose translations, but the poetry in "Shakuntala" are rendered in verse form.